

BAUMANN'S COLOR GUIDES



1820 Hyperion Avenue
Los Angeles, California

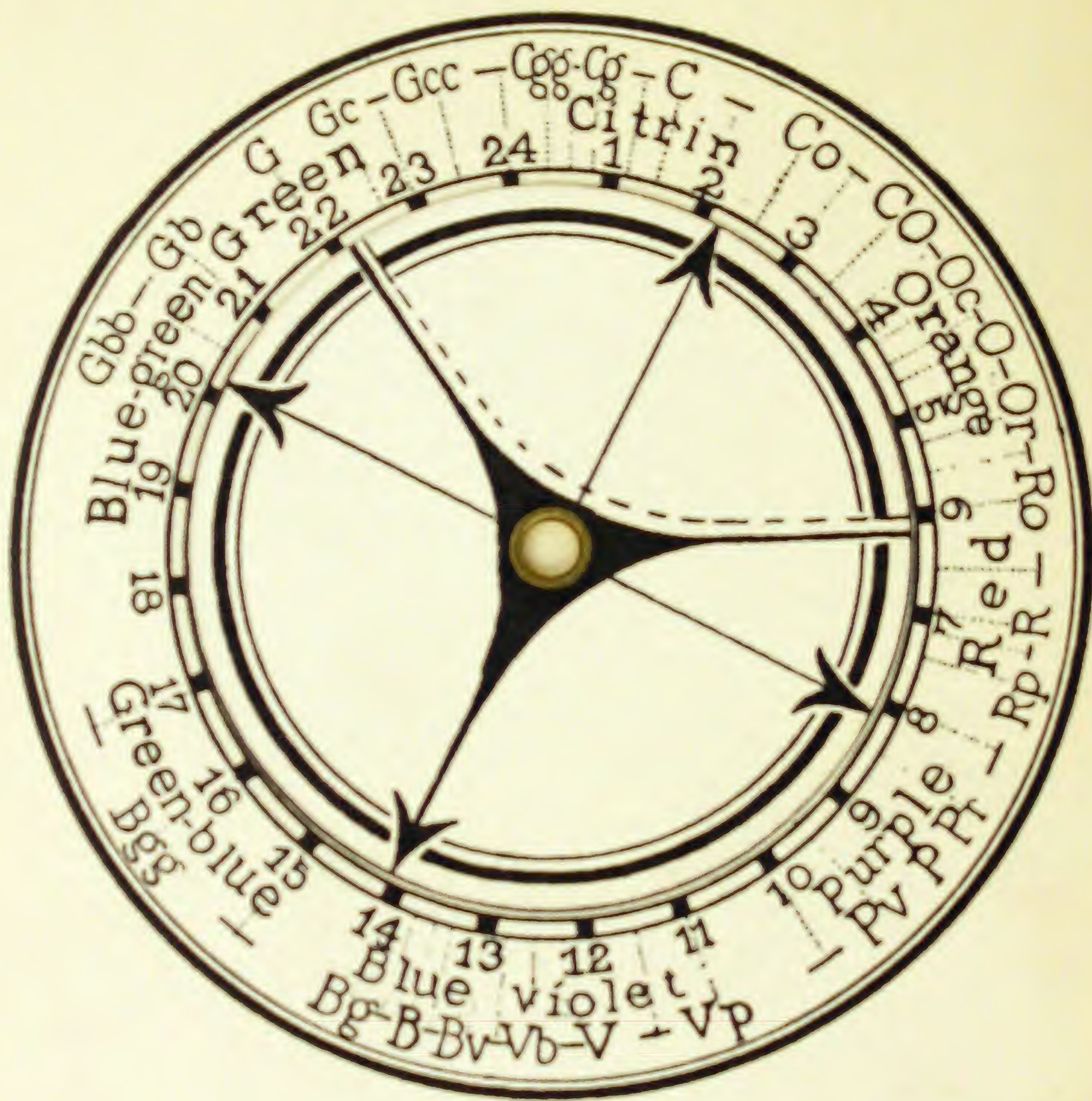
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2173 03.20



11

10 98 08 19 00 00 10



10-45-6877-00000

Gr

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O

Oc

CO

C

Cg

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Gcc

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B

v

b

10 93-B877

1

Cercle des couleurs et echelle de nuances de noir

PR 12
P.P.P 3/8 2.P.P. 3/8
1287 1318
8 Vp 9 Pv

P4/8 1259
8 V

1221
8 Vb

1187
8 Bv

1170
8 Bv

1143
8 B

PB 4/10

1100
7 Bg

1058
7 Bgg

B 5/6

1011
6 Gbb

B 5 5/6

961 961
5 Gb

G 6/6
946

911 5 Gc

912 6

4 Gcc

853

5.854 un

Farbenkreis



1.
W

2.
1 X

3.
2 X

4.
3 X

5.
4 X

6.
5 X

7.
6 X

Colour-circle and shading-scale



Schattierungsskala



8. 9. 10. 11. 12. 13. 14.
7 X 8 X 9 X 10 X 11 X 12 X X

Gr

W

Pr

2p

R

Ro

Or

O

Oc

CO

C
Cg

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Gc

Gb

Gbb

Bgg

Bg

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v

b

Mixing Table for Chart 3

20. 12 Pr 3

= 20 Parts Black + 1 Part Cochineal Red.									
19	=	5	Parts	Color	20	+	3	Parts	White
18	=	2	"	"	"	+	3	"	"
17	=	2	"	"	"	+	7	"	"
16	=	1	"	"	"	+	8	"	"
15	=	1	"	"	"	+	25	"	"

26. 12 Rp 4

= 20 Parts Black + 2 Parts Cochineal Red + 1 Part English Red.									
25	=	5	Parts	Color	26	+	3	Parts	White
24	=	2	"	"	"	+	3	"	"
23	=	2	"	"	"	+	7	"	"
22	=	1	"	"	"	+	8	"	"
21	=	1	"	"	"	+	25	"	"

32. 12 R 4

= 20 Parts Black + 2 Parts Cochineal Red + 3 Parts English Red.									
31	=	2	Parts	Color	32	+	1	Part	White
30	=	3	"	"	"	+	4	"	"
29	=	3	"	"	"	+	7	"	"
28	=	1	"	"	"	+	7	"	"
27	=	1	"	"	"	+	23	"	"

38. 12 Ro 5

= 2 Parts Black + 1 Part English Red.									
37	=	5	Parts	Color	38	+	3	Parts	White
36	=	2	"	"	"	+	3	"	"
35	=	2	"	"	"	+	7	"	"
34	=	1	"	"	"	+	7	"	"
33	=	1	"	"	"	+	23	"	"

44. 12 Or 6

= Kassel Brown. For the Mixtures is used 44a = 2 Parts Vine Black + 1 Part Burnt Umber + 3 Parts English Red.									
43	=	7	Parts	Color	44a	+	2	Parts	White
42	=	5	"	"	"	+	6	"	"
41	=	3	"	"	"	+	5	"	"
40	=	1	"	"	"	+	6	"	"
39	=	1	"	"	"	+	15	"	"

The lighter grades are made more intense by means of a slight addition of Orange.

50 12 O 7

= 8 Parts Black + 6 Parts Burnt Umber + 1 Part English Red.									
49	=	9	Parts	Color	50a	+	2	Parts	White
48	=	1	"	"	"	+	1	"	"
47	=	2	"	"	"	+	5	"	"
46	=	1	"	"	"	+	7	"	"
45	=	1	"	"	"	+	20	"	"

The Black used in colors from 15 to 158 is Vine Black, though the same colors could be mixed with Ivory Black. Then the cast of the color will appear lighter.

Notation
of the

Middle Row

38

12 Ro 5

37

10 Ro

36

8 Ro 5

35

6 Ro 5

34

4 Ro 5

33

2 Ro 5

32

12 R 4

31

10 R 4

30

8 R 4

29

6 R 4

28

4 R 4

27

2 R 4

Gris teinté

Pr—O

Tinted gray

Gr

Farbig getöntes Grau

W

Pr

Op

R

Ro

Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

Gbb

Bgg

Bg

B

Bv

b

26
12 Rp 4

25
10 Rp 4

24
8 Rp 4

23
6 Rp 4

22
4 Rp 4

21
2 Rp 4

20
12 Pr 3

19
10 Pr 3

18
8 Pr 3

17
6 Pr 3

16
4 Pr 3

15
2 Pr 3

50
12 O 7

49
10 O 7

48
8 O 7

47
6 O 7

46
4 O 7

45
2 O 7

44
12 Or 6

43
10 Or 6

42
8 Or 6

41
6 Or 6

40
4 Or 6

39
2 Or 6

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2 Pa
26
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12. 1
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32
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158
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will

PREFACE OF THE PUBLISHER

In 1912 the first edition of this work was published. Together with endeavors of a similar nature it has aroused the interest for the practical and theoretical study of color in the minds of many people. It has opened an entirely new scope for the use of color and has added in no small manner to a more profound realization of the economical and aesthetic value in color itself. After this work had stood the test of continuous use during a period of some years and after it had gained the high rank of being a means of grading and understanding colors for professional use there was no doubt that a new and larger edition was necessary and that this new edition should, above all, bring no changes in so far as possible from the color tones of the first. Any wish for improvement on some points which were submitted could be treated as secondary considerations, as the adherence to the above stipulation had become the first essential due to the fact that deviations, which went beyond the measure of technical and human inadequacy would only give rise to uncertainty and misunderstanding, this revised edition follows in detail the nucleus of the original. A splendid supplement will be found in the addition of the most important metal and bronze colors on table seven. As far as the text is concerned new arrangements and improvements have been made such as seemed adequate with respect to the progress of color technique and experience gathered.

PAUL BAUMANN

Mixing Table for Chart 4

56. 12 Oc 7

= 3 Parts Kassel Brown + 1 Part Umber + 1 Part Black

55 = 5	Parts	56	+	1	Part	White
54 = 4	"	"	+	3	"	"
53 = 2	"	"	+	5	"	"
52 = 1	"	"	+	7	"	"
51 = 1	"	"	+	20	"	"

No. 54 may be obtained also by mixing 4 parts Dark Ocher + 1 Part Ultramarine Dark Blue

Notation
of the
Middle Row

62. 12 Co 8

= 5 Parts Black + 1 Part Reddish Umber

61 = 7	Parts	62	+	2	Parts	White
60 = 1	"	"	+	1	"	"
59 = 2	"	"	+	5	"	"
58 = 1	"	"	+	7	"	"
57 = 1	"	"	+	24	"	"

No. 60 may also be obtained by mixing 3 Parts Dark Ocher + 1 Part Ultramarine Dark Blue

74
12 C 10

73
10 C 10

72
8 C 10

71
6 C 10

70
4 C 10

69
2 C 10

68. 12 Co 9

= 10 Parts Black + 5 Parts Burnt Umber + 4 Parts French Ocher.

67 = 5	Parts	68	+	1	Part	White
66 = 5	"	"	+	4	"	"
65 = 2	"	"	+	5	"	"
64 = 1	"	"	+	7	"	"
63 = 1	"	"	+	24	"	"

9 Co 9 (66/67) may also be obtained by mixing 3 Parts Black + 2 Parts French Ocher

74. 12 C 10

= 20 Parts Black + 1 Part Chrome Yellow + 2 Parts Reddish Umber.

73 = 5	Parts	74	+	1	Part	White
72 = 5	"	"	+	4	"	"
71 = 2	"	"	+	5	"	"
70 = 1	"	"	+	7	"	"
69 = 1	"	"	+	24	"	"

68
12 Co 9

67
10 Co 9

80. 12 Cg 9

= 11 Parts Black + 1 Part Chrome Yellow + 1 Part Reddish Umber.

79 = 5	Parts	80	+	1	Part	White
78 = 5	"	"	+	4	"	"
77 = 2	"	"	+	5	"	"
76 = 1	"	"	+	7	"	"
75 = 1	"	"	+	24	"	"

No. 77 also could be made by using 5 Parts French Ocher and 2 Parts Ultramarine Blue.

66
8 Co 9

65
6 Co 9

64
4 Co 9

63
2 Co 9

86. 12 Cgg 8

= 7 Parts Black + 1 Part Chrome Yellow

85 = 5	Parts	86	+	1	Part	White
84 = 5	"	"	+	4	"	"
83 = 2	"	"	+	5	"	"
82 = 1	"	"	+	7	"	"
81 = 1	"	"	+	24	"	"

By slightly diminishing the Black the lighter colors of this group become more intense.

Gris teinté

Oc—Cgg

Tinted gray

Gr

Farbig getöntes Grau

W

Pr

Pr

Rp

R

Ro

Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

g

B

v

b

62
12 CO 861
10 CO 860
8 CO 859
6 CO 858
4 CO 857
2 CO 856
12 Oc 755
10 Oc 754
8 Oc 753
6 Oc 752
4 Oc 751
2 Oc 786
12 Cgg 885
10 Cgg 884
8 Cgg 883
6 Cgg 882
4 Cgg 881
2 Cgg 880
12 Cg 979
10 Cg 978
8 Cg 977
6 Cg 976
4 Cg 975
2 Cg 9

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INTRODUCTION

Every person dealing in color in any form or manner realizes the difficulty of imparting the definition of colors and tones of colors to any other person. It is impossible to define a shade of red or blue or green. It must be seen. Even then it is not a matter of exactness as each individual sees a color in a different light, with a different perception. Many attempts have been made to overcome this apparently impossible problem. Color tone charts, the so-called practical color harmonies, which seemed fairly satisfactory in their way were introduced. Others tried to tackle the subject in question from a theoretical side and failed in practice due to the fact that they were based on the some-what far-fetched—but existing—analogy of musical tones with color tones or because they demanded from the user a long and pains-taking study, so that the sacrifice was in no proportion whatever to the practical success obtained. The fact that all these endeavors did not gather the desired support will not be astonishing.

In order to adequately fulfill the requirements of practice as well as theory, I arrived at the idea of basing the division of color tones on the spectrum of the sun. The color tones were not named in accordance with musical tones or any such similar values as abstract letters or numbers. The initials of the generally known and easily intelligible simple color designations were taken as the foundation. With the addition of certain numbers all deviations in the color tone, lucidity, purity or dullness can be shown.

There may be some doubt in the designation of some tones as to whether they coincide with usage; but who is able to draw distinct division lines without being influenced by individual conception between yellowish green, yellow-green, green-yellow and greenish-yellow? The different light—whether direct sunlight or the scattered light of a dull day, or complete shadiness—changes the character of the mentioned tones to such a degree that the minute deviations when mixing or grading the tones seem quite negligible and every doubt as regards the correctness of the designated color selected becomes insufficient as compared with the advantages derived from a fixed designation of the tones.

Gr

Gr

W

Pr

Pr

Rp

R

Ro

Or

O

Oc

CO

C

Cg

Cgg

4 Gcc

Gc

4 Gb

ibb

4 3gg

4 g

B

4 v

b

14

Mixing Table for Chart 5

92. 12 Gcc 7

= 9 Parts Black + 1 Part Chrome Yellow + 2 Parts Green Chalk.

91 = 5	Parts	92	+	1	Part	White
90 = 5	"	"	+	4	"	"
89 = 2	"	"	+	5	"	"
88 = 1	"	"	+	7	"	"
87 = 1	"	"	+	24	"	"

The color tone 91 may also be obtained by mixing 1 Part Black + 1 Part Green Earth; and tones 87-90 by making the foregoing tone lighter with White.

98. 12 Gc 6

= 5 Parts Black + 2 Parts Burnt Umber + 3 Parts Dark Chrome Green.

97 = 6	Parts	98	+	1	Part	White
96 = 5	"	"	+	3	"	"
95 = 1	"	"	+	2	"	"
94 = 1	"	"	+	6	"	"
93 = 1	"	"	+	20	"	"

104. 12 Gb 6

= 5 Parts Vine Black + 3 Parts Dark Chrome Green + 1 Part Ultramarine Blue.

103 = 6	Parts	104	+	1	Part	White
102 = 1	"	"	+	1	"	"
101 = 2	"	"	+	5	"	"
100 = 1	"	"	+	7	"	"
99 = 1	"	"	+	20	"	"

110. 12 Gbb 5

= 12 Parts Black + 10 Parts Dark Chrome Green + 1 Part Ultramarine Blue.

109 = 6	Parts	110	+	1	Part	White
108 = 1	"	"	+	1	"	"
107 = 2	"	"	+	5	"	"
106 = 1	"	"	+	7	"	"
105 = 1	"	"	+	20	"	"

116. 12 Bgg 4

= 2 Parts Black + 3 Parts Green Chalk + 2 Parts Paris Blue.

116a = 3 Parts Black + 4 Parts Ultramarine Green + 1 Part Ultramarine Blue.

115 = 7	Parts	116a	+	1	Part	White
114 = 5	"	"	+	4	"	"
113 = 2	"	"	+	5	"	"
112 = 1	"	"	+	7	"	"
111 = 1	"	"	+	20	"	"

122. 12 Bg 4

= 4 Parts Black + 1 Part Paris Blue + 2 Parts Greenish Ultramarine Blue.

121 = 5	Parts	122	+	1	Part	White
120 = 1	"	"	+	1	"	"
119 = 2	"	"	+	5	"	"
118 = 1	"	"	+	7	"	"
117 = 1	"	"	+	20	"	"

The lightest tones of this group may be intensified by slightly diminishing the Black or by slightly increasing the amount of Gray colors.

Notation
of the
Middle Row

110
12 Gbb 5

109
10 GGbb 5

108
8 Gbb 5

107
6 Gbb 5

106
4 Gbb 5

105
2 Gbb 5

104
12 Gb 6

103
10 Gb 6

102
8 Gb 6

101
6 Gb 6

100
4 Gb 6

99
2 Gb 6

Gris teinté

Gcc—Bg

Tinted gray

Farbig getöntes Grau

98 12 Gc 6		ing It v ing yield s no oduc othe bas se ev of v n gi ns ar e (es the en. meth dispe beer	colo for whe atisfa whic irely Judg ork v es a olors t rep rams. e cas diffe tailed ceed re th	122 12 Bg 4
97 10 Gc 6				121 10 Bg 4
96 8 Gc 6				120 8 Bg 4
95 6 Gc 6				119 6 Bg 4
94 4 Gc 6				118 4 Bg 4
93 2 Gc 6				117 2 Bg 4
92 12 Gcc 7				116 12 Bgg 4
91 10 Gcc 7	DES	OF		115 10 Bgg 4
90 8 Gcc 7				114 8 Bgg 4
89 6 Gcc 7				113 6 Bgg 4
88 4 Gcc 7				112 4 Bgg 4
87 2 Gcc 7				111 2 Bgg 4

- Gr
- Gr
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- Pr
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There are surely times when the most experienced user will have to find out the composition of certain color tones by experiment. That these experiments can at times be very expensive is a fact that will readily be acknowledged, unless the person stating the contrary is a man who never errs and has never come into the position of mixing a quantity of color when a small bit was required. It will be taken for granted that the thoughtless mixing of colors even when using the mixing tables will not yield the desired satisfactory results as up to now there is no color factory which is in a position to deliver a product which is entirely uniform in shade, mixability and other properties. Judgment must be used in selecting the basic colors to work with. For this reason and because every person uses a more or less good estimate instead of weighing the colors to be mixed, I have refrained from giving an exact reproduction of the weights in grams and tenths of grams.

It is possible (especially in the case of dull tones) to obtain one and the same color in different ways than the one herein given. To give a detailed description of all these various methods would exceed by far the small space at our disposal. Therefore the most important examples have been stated.

OTTO PRASE

KIND AND DESIGNATION OF COLOR TONES

The cause of all visual impressions, which we term color or shade, is light, proceeding on its path by vibrations of the ether and coming into contact with objects reproduces them in various colors or tones in accordance with their ability to absorb or reflect the various components of light, the main source of which, the sun, can best be understood by permitting a ray of light to enter a completely darkened room by way of a narrow slot, letting it fall on a white screen. If a three-sided glass prism with one of its sides pointed upward is placed before this slot, the narrow white strip of light, which was previously visible, will disappear. In its stead we see a brighter colored rectangle, known as the spectrum, which commences with red, gradually merges into

Gr
W

Pr

Rp

R

Ro

Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

jbb

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b

Mixing Table for Chart 6

128. 12 B 4

= 18 Parts Black + 5 Parts Paris Blue + 5 Parts Dark Ultramarine Blue.

127 = 6	Parts	128	+	1	Part	White
126 = 12	"	"	+	1	"	"
125 = 1	"	"	+	2	"	"
124 = 1	"	"	+	5	"	"
123 = 1	"	"	+	15	"	"

Notation
of the
Middle Row

134. 12 Bv 3

= 3 Parts Black + 2 Parts Reddish Ultramarine Blue.

133 = 8	Parts	134	+	1	Part	White
132 = 6	"	"	+	5	"	"
131 = 3	"	"	+	8	"	"
or 3 Parts Satinober + 2 "Parts" Ultramarine Blue.						
130 = 1	"	134a	+	6	Parts	White
129 = 1	"	"	+	18	"	"

146
12 V 2

145
10 V 2

144
8 V 2

143
6 V 2

142
4 V 2

141
2 V 2

140. 12 Vb 3

= 5 Parts Black + 1 Part English Red + 2 Parts Dark Ultramarine Blue.

139 = 6	Parts	140	+	1	Part	White
138 = 3	"	"	+	1	"	"
137 = 2	"	"	+	3	"	"
136 = 1	"	"	+	7	"	"
135 = 1	"	"	+	20	"	"

146. 12 V 2

= 6 Parts Black + 1 Part Cochineal Red + 2 Parts Reddish Ultramarine Blue.

145 = 5	Parts	146	+	1	Part	White
144 = 5	"	"	+	4	"	"
143 = 1	"	"	+	3	"	"
142 = 1	"	"	+	8	"	"
141 = 1	"	"	+	24	"	"

140
12 Vb 3

139
10 Vb 3

138
8 Vb 3

137
6 Vb 3

136
4 Vb 3

135
2 Vb 3

152. 12 Vp 2

= 9 Parts Black + 2 Parts Cochineal Red + 2 Parts Reddish Ultramarine Blue.

151 = 5	Parts	152	+	1	Part	White
150 = 5	"	"	+	4	"	"
149 = 1	"	"	+	8	"	"
148 = 1	"	"	+	8	"	"
147 = 1	"	"	+	24	"	"

158. 12 Pv 2

= 6 Parts Ivory Black + 4 Parts Cochineal Red + 2 Parts Reddish Ultramarine Blue.

157 = 5	Parts	158	+	1	Part	White
156 = 5	"	"	+	4	"	"
155 = 2	"	"	+	5	"	"
154 = 1	"	"	+	7	"	"
153 = 1	"	"	+	24	"	"

Gris teinté

B—Pv

Tinted gray

Gr

Farbig getöntes Grau

134
12 Bv 3133
10 Bv 3132
8 Bv 3131
6 Bv 3130
4 Bv 3129
2 Bv 3128
12 B 4127
10 B 4126
8 B 4125
6 B 4124
4 B 4123
2 B 4158
12 Pv 2157
10 Pv 2156
8 Pv 2155
6 Pv 2154
4 Pv 2153
2 Pv 2152
12 Vp 2151
10 Vp 2150
8 Vp 2149
6 Vp 2148
4 Vp 2147
2 Vp 2

Pr

Pr

Rp

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Oc

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orange and then into yellow, green and violet. These colors exhibit the greatest possible purity, intensity and saturation.

The deflection of the ray of light caused by the prism has split up its components due to the varying deflectability and spread them on a larger surface so they can be seen direct with the naked eye. The capacity that objects possess of reflecting certain portions of light is what gives them their own color. The larger or smaller amount of light which meets these bodies or the angle at which this light falls upon the objects causes the various grades of luminosity. All those spots which are not accessible to direct light would appear to be completely black were it not that a small or larger part of the light which falls on the surroundings of the object are reflected on the shaded parts, thus causing a change or brightening up respectively.

The clearest picture of the composition of the various color tones can be obtained when the mentioned spectral colors together with full, unrefracted, pure white sunlight and the deepest black, lacking every possible influence of light or color are looked upon as optic elements by the varying combinations of which the innumerable colors are formed in nature. Even this method of explanation, acknowledged by numerous authorities, does not quite correspond with the respective theories of the science of optics. It will, never-the-less be an aid to the similarity of the aforesaid optic mixture of the color elements with the actual mixture of coloring substances in our case. It will also add to an easier understanding and remembering of the following designations which enable adequate order and easy reference to any desired tone of color.

The numbers and letters after the mixing directions on the color cards indicate the possibilities of application and the fastness toward light of the mixed colors:

APPLICATION:

- O.....Applicable for use in oil
- L.....Applicable for use in kalsomine
- K.....Applicable for use in lime
- Z.....Applicable for use in cement
- F.....Applicable for use in masonry

Gr

W

Pr

PT

Rp

R

Ro

Jr

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

ig

B

iv

b

Mixing Table for Chart 6a

32d. 7 R 4½

= 7 Parts Black + 1 Part Pompeyan Red + 14 Parts White

32c = 1 Part 32d + 1 Part White

32b = 1 " " + 6 " "

32a = 1 " " + 25 " "

44c. 7 or 6½

= 10 Parts Black + 1 Part Burnt Umber + 1 Part English Red + 18 Parts White.

44b = 1 Part 44c + 1 Part White

44a = 1 " " + 6 " "

56d. 7 Oc 7½

= 5 Parts Black + 1 Part Burnt Umber + 9 Parts White.

56c = 1 Part 56d + 1 Part White

56b = 1 " " + 6 " "

56a = 1 " " + 25 " "

68c. 7 Co 9½

= 10 Parts Black + 1 Part Reddish Umber + 1 Part French Ocher + 18 Parts White.

68b = 1 Part 68c + 1 Part White

68a = 1 " " + 6 " "

80c. 5 Cg 9½

= 18 Parts Black + 1 Part French Ocher + 1 Part Chrome Yellow + 40 Parts White.

80b = 3 Parts 80c + 2 Parts White

80a = 1 " " + 8 " "

98c. 5 Gc 6½

= 6 Parts Black + 2 Parts French Ocher + 2 Parts Green Earth + 12 Parts White.

98b = 3 Parts 98c + 2 Parts White

98a = 1 " " + 8 " "

110c. 7 Gbb 5½

= 5 Parts Black + 2 Parts Green Earth + 1 Part Dark Ultramarine Blue + 8 Parts White.

110b = 1 Part 110c + 1 Part White

110a = 1 " " + 6 " "

128d. 7 B 4½

= 8 Parts Black + 1 Part Dark Ultramarine Blue + 14 Parts White.

128c = 1 Part 128d + 1 Part White

128b = 1 " " + 6 " "

128a = 1 " " + 25 " "

140c. 7 VB 3½

= 15 Parts Black + 2 Parts Dark Ultramarine Blue + 1 Part Pompeyan Red + 25 Parts White

140b = 1 Part 140c + 1 Part White

140a = 1 " " + 6 " "

158d. 7 Pv 2½

= 15 Parts Black + 2 Parts Pompeyan Red + 1 Part Dark Ultramarine Blue + 25 Parts White.

158c = 1 Part 158d + 1 Part White

158b = 1 " " + 6 " "

158a = 1 " " + 25 " "

Notation

of the

Middle Row

110c

7 Gbb 5½

110b

5 Gbb 5½

110a

3 Gbb 5½

98c

5 Gc 6½

98b

3 Gc 6½

98a

1 Gc 6½

80c

5 Cg 9½

80b

3 Cg 9½

80a

1 Cg 9½

68c

7 Co 9½

68b

5 Co 9½

68a

3 Co 9½

Gris teinté

Tinted gray

Farbig getöntes Grau

Gr
WPr
PT
ApR
Ro
Jr

O

Oc

CO

C
Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

ig

B

V

b

56 d
7 Oc 7 $\frac{1}{2}$ 56 c
5 Oc 7 $\frac{1}{2}$ 56 b
3 Oc 7 $\frac{1}{2}$ 56 a
1 Oc 7 $\frac{1}{2}$ 44 c
7 Or 6 $\frac{1}{2}$ 44 b
5 Or 6 $\frac{1}{2}$ 44 a
3 Or 6 $\frac{1}{2}$ 32 d
7 R 4 $\frac{1}{2}$ 32 c
5 R 4 $\frac{1}{2}$ 32 b
3 R 4 $\frac{1}{2}$ 32 a
1 R 4 $\frac{1}{2}$ 158 d
7 Pv 2 $\frac{1}{2}$ 158 c
5 Pv 2 $\frac{1}{2}$ 158 b
3 Pv 2 $\frac{1}{2}$ 158 a
1 Pv 2 $\frac{1}{2}$ 140 c
7 Vb 3 $\frac{1}{2}$ 140 b
5 Vb 3 $\frac{1}{2}$ 140 a
3 Vb 3 $\frac{1}{2}$ 128 d
7 B 4 $\frac{1}{2}$ 128 c
5 B 4 $\frac{1}{2}$ 128 b
3 B 4 $\frac{1}{2}$ 128 a
1 B 4 $\frac{1}{2}$

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44c
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56d
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58c
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5
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30c
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5
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- 12
98c
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7
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COLORFASTNESS:

- 1 very good
- 2 good
- 3 passable
- 4 not good

THE COLOR CIRCLE

The color circle represents the radial illustration of the spectrum of the sun. Seeing that no work made by man is absolutely perfect an exact reproduction is impossible due to the fact that even our purest coloring substances are surpassed in purity and luminosity by the spectral colors. A second deviation which is intended, is that the colors do not go into one another gradually, but that they form 24 steps which are clearly marked, every one of which has its special designation. For instance, we find the sign Pr. This means that this color must be looked upon as purple deviating to red. The purple color is not represented in the ordinary spectrum of the sun. It is caused if two spectrums go into one another with their opposite ends. The sign Rp says that this color is red deviation into purple. The sign R can be understood without further comment to mean red. All signs consisting of one letter are, of course, easy to understand; O signifies Orange yellow. C, citron yellow. G, green. B, blue, and V, violet. The adjoining small letters to a capital show the tendency of the dominating color to a neighboring color. The sign CO signifies a color midway between citron and yellow, a neutral yellow, which is expressed by two capital letters, each having equal power. Cgg means that in this mixed tone of green-yellow, the capital indicates the stronger. On the other hand the addition of the two gg's says that the effect of the green is more pronounced than in the Cg, which is termed greenish-yellow, or citron yellow tending to green. The same principle applies to the Gcc, the Gbb, and the Bgg.

Smaller color gradations than the ones mentioned here can be shown without difficulty by intermediate steps which have been inserted between each two main steps in this chart. The designations are expressed by the — sign, adjoining two main tones. For example Bg—Bgg

W
Pr
Rp
R
Ro
Jr
O
Oc
CO
C
Cg
Cgg
Gcc
Gc
Gb
jbb
jgg
jg
B
jv
b

Mixing Table for Chart 7

Colors of Tinted White

- 170 = 3 Parts Brilliant Violet + 1 Part Madder Lake + 600 Parts White.
 169 = 2 Parts Brilliant Violet + 3 Parts Reddish Ultramarine Blue + 600 Parts White.
 168 = 1 Part Light Ultramarine Blue + 150 Parts White.
 167 = 1 Part Zinc Green + 2 Parts Solid Blue + 300 Parts White.
 166 = 1 Part Zinc Green + 60 Parts White
 165 = 1 Part Zinc Green + 1 Part Zinc Yellow + 60 Parts White.
 164 = 1 Part Zinc Green + 4 Parts Zinc Yellow + 300 Parts White.
 163 = 1 Part Chrome Yellow + 150 Parts White.
 162 = 2 Parts Chrome Yellow + 1 Part Orange + 300 Parts White.
 161 = 1 Part Orange + 100 Parts White.
 160 = 1 Part Vermillion + 100 Parts White.
 159 = 1 Part Madder Lake + 300 Parts White.

Notation
of the
Middle Row

Dull Colors of Tinted White

- 182 = 3 Parts English Red + 1 Part Dark Ultramarine Blue + 1 Part Black + 700 Parts White.
 181 = 1 Part English Red + 3 Parts Dark Ultramarine Blue + 1 Part Vine Black + 700 Parts White.
 180 = 3 Parts Dark Ultramarine Blue + 1 Part Black + 700 Parts White.
 179 = 1 Part Dark Ultramarine Blue + 1 Part French Ocher + 150 Parts White.
 178 = 1 Part Ultramarine Green + 1 Part French Ocher + 90 Parts White.
 177 = 1 Part Ultramarine Green + 2 Parts French Ocher + 150 Parts White.
 176 = 1 Part Yellow + 80 Parts White.
 175 = 1 Part Yellow + 1 Part French Ocher + 150 Parts White.
 174 = White. (Chalk)
 173 = 1 Part French Ocher + 90 Parts White.
 172 = 3 Parts French Ocher + 1 Part English Red + 350 Parts White.
 171 = 1 Part Vine Black + 4 Parts English Red + 700 Parts White.

a
b
c
d
e
f
g
h
i
j
k
l
m

Bronzes

- a = Steel Color
 b = Aluminum
 c = Silver Color
 d = Pale Gold
 e = Rich Gold, Pale
 f = Rich Gold
 g = Green Gold
 h = English Green
 i = Citron Gold
 j = Ducates Gold
 k = Gold Color
 l = Orange
 m = Native Copper

Blanc teinté

W

Tinted white

Farbig getöntes Weiß
Bronzen

W

Pr

PT

Rp

R

Ro

Jr

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

ggg

g

B

W

b

170
W-Vp

169
W-Vb

168
W-B

167
W-Bgg

166
W-Gb

165
W-Gcc

164
W-Cg

163
W-Co

162
W-Oc

161
W-Or

160
W-R

159
W-Pr

182
W-Pv 2

181
W-V 2

180
W-Bv 2

179
W-Bg 3

178
W-Gbb 3

177
W-Gc 4

176
W-Cgg 5

175
W-C 6

174
W-CO 5

173
W-O 4

172
W-Ro 3

171
W-Rp 3

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expresses a tone of color which is situated between the tone Blue-green and Blue-green-green, and for which English nor than any other language seems to have an adequate word. An exception to the above method of designation are the intermediate tones of the main steps Pv—Pr and Gc—Gb, which express purple for P and Green for G. If the 48 gradations of the color circle should not suffice for the exact ascertaining of a color tone, one or the other part of the designation may be underlined in order to show to which main gradation the tone in question is nearer.

From Bg—Bgg three intermediate groups could thus be included which would have to be marked in the following way; Bg—Bgg, Bg—Bgg, Bg—Bgg. Thus a total of 96 steps as subdivisions of the color circle would be obtained. It is hardly possible however, that there will be any practical demand for a division of the color circle to such a minute detail and this all the more so as the deviations when mixing the colors are considerably greater than the shades which can be perceived under the most favorable circumstances. These were the basic reasons why the work was divided into 24 main groups and just as many intermediate groups. The extent of differentiating the various shades is clearly illustrated by a number of experiments carried out by Professors Kirschmann and Weissenborn at the University of Liepzig by the aid of the Baumann color set. For the purest color circle tones alone, no less than 3549 distinguishable gradations were obtained by the experiment.

THE SHADING SCALE

The luminosity of a color is designated by a number placed BEFORE the sign. The smaller the number the brighter the color and the higher the number the darker the color. Pure white, designated by a W is regarded as zero of the scale, while the greatest contrast to white, black, is signified by the unknown quantity used in mathematics, the letter X.

The intensity in which the neutral or non-coloring element prevails in any color and causes a deviation from the intensity of the pure spectral color, thus letting some appear blunt or dark, is expressed by a number placed

Pr
Rp
R
Ro
Jr
O
Oc
CO
C
Cg
Cgg
Gcc
Gc
Gb
ibb
ggg
g
B
v
o

Mixing Table for Chart 8

203. 9 Pr

		= Dark Madder Lake			
202 =	9	Parts	203	+	2 Parts White
201 =	7	"	"	+	4 " "
200 =	4	"	"	+	5 " "
199 =	3	"	"	+	7 " "
198 =	1	"	"	+	4 " "
197 =	1	"	"	+	7 " "
196 =	1	"	"	+	13 " "
195 =	1	"	"	+	40 " "

The lighter tones are intensified with "Madder Pink or Madder Rose.

Notation
of the
Middle Row

212. 10 Pr 1

= 8 Parts Cochineal Red + 4 Parts Dark Madder Lake
+ 1 Part Reddish Ultramarine Blue.

211 =	3	Parts	212	+	1 Part White
210 =	5	"	"	+	4 " "
209 =	5	"	"	+	7 " "
208 =	3	"	"	+	7 " "
207 =	2	"	"	+	7 " "
206 =	1	"	"	+	6 " "
205 =	1	"	"	+	11 " "
204 =	1	"	"	+	20 " "

The lighter colors are generally turned "dull" by addition of Color 213-216.

218. 11 Pr 2

= 8 Parts Cochineal Red + 2 Parts Vine Black + 1 Part Dark Ultramarine Blue.

217 =	5	Parts	218	+	3 Parts White
216 =	3	"	"	+	5 " "
215 =	1	"	"	+	4 " "
214 =	1	"	"	+	11 " "
213 =	1	"	"	+	40 " "

Tone 217 can be produced in a more simple manner and of a condition absolutely fast, though somewhat duller, by mixing 7 Parts India Red and 1 Part Dark Ultramarine Blue, tones 213-216 may lead down from 217 by the corresponding addition of White.

212
10 Pr 1

211
9 Pr 1

210
8 Pr 1

209
7 Pr 1

208
6 Pr 1

207
5 Pr 1

206
4 Pr 1

205
3 Pr 1

204
2 Pr 1

Pourpre rougeâtre

Pr

Purple, reddish

Purpur, rötlich

203
9 Pr202
8 Pr201
7 Pr200
6 Pr199
5 Pr198
4 Pr197
3 Pr196
2 Pr195
1 Pr218
11 Pr 2217
9 Pr 2216
7 Pr 2215
5 Pr 2214
3 Pr 2213
1 Pr 2

Pr

Rp

R

Ro

Jr

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

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AFTER the color designation. R3 therefore means a red color in the third degree of bluntness. It is understood that the above explanation does not wish to express that the color in question is actually made up of one intensive and one neutral gray coloring substance. This statement refers more to the appearance, the optical components of the color tone, whereby it is of course, quite immaterial as to how and by what technical means the final result is obtained.

The strict scientific definition of black and white, which explains the one as the sum of all colors and the other as the absence of light and color influence, does not permit of calling them colors in the strict sense of the word. Due to the fact that this explanation refers to the natural originals, sunlight and absolute darkness, not to artificially produced substitutes, which the black and white pigments have to serve in our case, we may without doubt use the designation "color" in this place.

THE COLOR STAIRS

When inspecting the color circle the first glance will reveal that the luminosity of the tones contained therein is of a varying nature, largest with yellow, termed "light-rich" colors and smallest with blue violet and purple tones, called "light-poor" colors. Red and green occupy an intermediate position. If we compare by means of the shading scale the tones of the color circle we are able to ascertain without difficulty the actual light value or degree of luminosity of the desired tone. The results of this fact have been placed before the color designation. In order not to influence the simplicity and clarity of the system too much by the accumulation of too many signs, the fractions obtained have been approximated to whole numbers.

The larger the light intensity of a certain color the more steps can be placed in between the color and pure black. If the color is light poor the steps that can be added are few.

With a greater or smaller amount of steps, according to the various degrees of luminosity of the pure spectral color, such stair scheme can be worked out for all tones of the circle. The foundation for all these is the shading scale from which the respective tones

Pr

Rp

R

Ro

Jr

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

g

B

v

b

Mixing Table for Chart 9

190. 9 P

= 5 Parts Madder Lake + 2 Parts genuine Violet.

189 = 1	Part	190	+	1	Part Brilliant Rose
188 = 1	"		+	5	"
187 = 1	"	White	+	11	Parts Brilliant Rose
186 = 1	"	"	+	3	"
185 = 4	"	"	+	3	"
184 = 10	"	"	+	3	"
183 = 8	"	"	+	1	"

Brilliant Rose fades out rapidly and to make it more resistant to light, but less intense, Color 190 is let down with White.

194. 10 P 1

= 5 Parts Cochineal Red + 1 Part Ultramarine Blue.

193 = 11	Parts	194	+	1	Part White
192 = 2	"	"	+	3	"
191 = 1	"	"	+	4	"

226. 9 Pr—Rp

= 4 Parts Madder lake + 1 Part Carmine Cinnabar.

225 = 2	Parts	Madder Lake	+	5	Parts Madder Rose
224 = 3	Parts	Madder Lake	+	14	Parts Madder Rose
			+	2	Parts Zinc White
223 = 5	Parts	Madder Rose	+	1	Part White
222 = 2	Parts	Madder Rose	+	1	"
221 = 7	Parts	Madder Rose	+	9	"
220 = 3	Parts	Madder Rose	+	8	"
219 = 1	Parts	Madder Rose	+	6	"

230. 10 Pr—Rp 1

= 4 Parts Cochineal Red + 1 Part Madder lake.

229 = 4	Parts	230	+	3	Parts White
228 = 2	"	"	+	5	"
227 = 1	"	"	+	6	"

Pourpre

P

Purple

Purpur

Rp—Pr

Pr

Rp

R

Ro

Jr

O

Oc

CO

C
Cg

Cgg

Gcc

Gc

Gb

bb

gg

g

B

v

b

194
10 P 1193
8 P 1192
6 P 1191
4 P 1190
9 P189
8 P188
7 P187
6 P186
5 P185
4 P184
3 P183
2 P230
10 Rp-Pr 1229
8 Rp-Pr 1228
6 Rp-Pr 1227
4 Rp-Pr 1226
9 Rp-Pr225
8 Rp-Pr224
7 Rp-Pr223
6 Rp-Pr222
5 Rp-Pr221
4 Rp-Pr220
3 Rp-Pr219
2 Rp-Pr

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deviate with increasing intensity the further they are distant from this foundation, finally terminating in the uppermost step of the color tone in its pure condition, or state, called "full-color". Toward black the "dark-clear" range. The colors between white and black have been named dim or dull colors. The squares standing vertically upon one another all show the same luminosity, but differing degrees of bluntness and tend to get lighter from right to left annexing themselves to pure white. It will be quite clear that such a division of the color tones must include the results of all possible mixing possibilities and that the chosen method of designation permits of naming in a precise manner all imaginable color tones.

Some of our colleagues who are somewhat conversant with the science of mathematical geography tell us that this system has a marked analogy to the degrees of latitude and longitude, the imaginary lines enfolding our earth, and by the aid of which, the position on any point on the earth's surface can be determined with accuracy. Just as important as this possibility is to the navigator, the astronomer and others, is it of value and importance to the person who works with color, as he is in this way able to give an exact designation to any tone by a sign which is not difficult to remember. Our system shares the advantages of the linear division of the earth by means of degrees but also one of its disadvantages. Speaking of the former we know that all the degrees of longitude approach one another and actually intercept at the poles so that the theoretic ascertainment of any spot near the poles involves a certain amount of difficulty. Similar is our case where the poles are black and white and where subtones differ in a small degree from one another they can hardly be called of any use in practice. Due to this reason tones in the first and second degrees of luminosity as well as in the 11th and 12th degree were left out; these were chosen in such a manner that all those were eliminated where there was little or no difference between the equally bright and equally dark neighboring groups. The tone 2 Bg—Bgg for instance would have shown a very trivial deviation from the tone 2 Bg1, as also from 2 Bgg 1, so the elimination of this tone cannot be looked upon as a defect. The elimination of further tones

Rp

R

Ro

Jr

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

gbb

Bgg

Bg

B

Bv

b

Mixing Table for Chart 10

238. 8 Rp

= Carmine Vermillion

237 = 9 Parts Madder Rose + 1 Part Carmine Vermillion.

236	=	9	Parts	237	+	2	Parts	White
235	=	2	"	"	+	1	"	"
234	=	1	"	"	+	1	"	"
233	=	1	"	"	+	2	"	"
232	=	1	"	"	+	4	"	"
231	=	1	"	"	+	10	"	"

246. 9 Rp 1

= 7 Parts Carmine Vermillion + 5 Parts Dark Cochineal Red.

245	=	4	Parts	246	+	1	Part	White
244	=	3	"	"	+	2	"	"
243	=	1	"	"	+	2	"	"
242	=	1	"	"	+	3	"	"
241	=	1	"	"	+	5	"	"
240	=	1	"	"	+	10	"	"
239	=	1	"	"	+	20	"	"

251. 10 Rp 2

= Dark Cochineal Red

250	=	8	Parts	251	+	9	Parts	White
249	=	1	"	"	+	3	"	"
248	=	1	"	"	+	8	"	"
247	=	1	"	"	+	24	"	"

257. 11 Rp 3

= 4 Parts Dark Cochineal Red + 1 Part Black.

256	=	7	Parts	257	+	3	Parts	White
255	=	2	"	"	+	3	"	"
254	=	1	"	"	+	3	"	"
253	=	1	"	"	+	10	"	"
252	=	1	"	"	+	40	"	"

The tone 256 can be produced somewhat more resistant to the light by mixing about 5 parts Caput Mortum + 1 Part Cochineal Red + 1 Part White; the Tones 252-255 may be let down with white. In order to make these tones absolutely light-proof, instead of Cochineal Red, Madder Lake should be used.

Notation
of the
Middle Row

246
9 Rp 1

245
8 Rp 1

244
7 Rp 1

243
6 Rp 1

242
5 Rp 1

241
4 Rp 1

240
3 Rp 1

239
2 Rp 1

Rouge purpurin **Rp** Red inclining to purple

Rot nach Purpur abweichend

238
8 Rp

237
7 Rp

236
6 Rp

235
5 Rp

234
4 Rp

233
3 Rp

232
2 Rp

231
1 Rp

257
11 Rp 3

256
9 Rp 3

255
7 Rp 3

254
5 Rp 3

253
3 Rp 3

252
1 Rp 3

251
10 Rp 2

250
8 Rp 2

249
6 Rp 2

248
4 Rp 2

247
2 Rp 2

Rp

R

Ro

Jr

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

g

B

W

b

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+ 4
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which was carried in certain regular intervals, especially those which were characterized by excessive bluntness, was done with the aim to speed the practical use by condensation and so afford an easier survey.

Of importance for the science of the harmony of color is differentiation between cold and warm colors. The first group comprise all pure and refracted colors which contain a certain part of blue or violet, above all the colors of the groups Gb via B up to about V and also all grey tone groups to which these letters have been attached. The warm colors include the groups Rp via R and O up to about C and the annexed grey groups.

In summing up the main points of the system the following should be borne in mind;-

1. The order and significance of the simple designations:-

P . . . Purple
R . . . Red
O . . . Orange yellow
C . . . Citron yellow
G . . . Green
B . . . Blue
V . . . Violet

2. The first named letter, apart from CO, which could also be written OC, signifies the excess of that color.

3. The number in FRONT signifies the degree of luminosity.

4. The number AFTER shows the degree of bluntness or dullness.

5. The lower the number, the brighter and more intense the colors, and the higher the number the darker or duller the colors.

6. In selecting color schemes, select those colors that are followed by the same number, which gives all the tones in the same degree of dullness.

The designation 10 Cgg 4 (for example) expressed in words means a green yellow color in the tenth degree of luminosity and the 4th degree of dullness.

REMARKS AND EXAMPLES

There will be many, who upon first looking through this system will instantly grasp and understand how to

R

Ro

Jr

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

g

B

bv

b

Mixing Table for Chart 11

279. 8 R

= Genuine Red

278 = 2	Parts	279	+	1	Part	White
277 = 1	"	"	+	1	"	"
276 = 2	"	"	+	7	"	"
275 = 1	"	"	+	3	"	"
274 = 1	"	"	+	3	"	"
273 = 1	"	"	+	13	"	"
272 = 1	"	"	+	25	"	"

287. 9 R 1

= 6 Parts Dark Vermillion + 1 Part English Red.

286 = 5	Parts	287	+	2	Parts	White
285 = 5	"	"	+	4	"	"
284 = 2	"	"	+	3	"	"
283 = 2	"	"	+	5	"	"
282 = 1	"	"	+	4	"	"
281 = 1	"	"	+	7	"	"
280 = 1	"	"	+	13	"	"

292. 10 R 2

= 2 Parts Cochineal Red + 1 Part Pompeyan Red.

291 = 3	Parts	292	+	2	Parts	White
290 = 1	"	"	+	2	"	"
289 = 1	"	"	+	5	"	"
288 = 1	"	"	+	17	"	"

298. 11 R 3

= 3 Parts Black + 3 Parts English Red + 1 Part Dark Cochineal Red.

297 = 2	Parts	298	+	1	Part	White
296 = 2	"	"	+	3	"	"
295 = 2	"	"	+	9	"	"
284 = 1	"	"	+	11	"	"
293 = 1	"	"	+	40	"	"

Notation
of the
Middle Row

287
9 R 1

286
8 R 1

285
7 R 1

284
6 R 1

283
5 R 1

282
4 R 1

281
3 R 1

280
2 R 1

Rouge

R
Rot

Red

279
8 R278
7 R277
6 R276
5 R275
4 R274
3 R273
2 R272
1 R298
11 R 3297
9 R 3296
7 R 3295
5 R 3294
3 R 3293
1 R 3292
10 R 2291
8 R 2290
6 R 2289
4 R 2288
2 R 2

R

Ro
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use it to the best advantage in their respective profession or business. Others will without doubt be pleased to have an outline of the easiest way to acquire efficiency from the system.

In the most concise manner possible let us take an example and work it out. We will select a color and work out a combination as a rule to follow for future reference.

Let us say that we like the three Citron toward Citron orange (C—Co) colors at the top of page 23 of the book, in the right hand row; numbers 641, 640 and 639. We know these tones are in the 3rd degree of denseness as each letter designation (C—Co) is followed by the number 3. Number 641, (5 C—Co 3), number 640, (4 C—Co 3), and number 639 (3 C—Co 3). The numbers before the letters showing the luminosity or lightness of the tone and the number, 3, after, showing the dullness of the tone.

Now turn to the wheel with the moveable dial and turn the dial so that one of the pointers is directed just between the C and the Co (C—Co). You see that the three other arrows of the four color harmony are pointed to Gbb, Bg and just between the Pr and the Rp. This means that we must select these tones in the 3rd degree of denseness to compliment our C—Co group.

Page 39 shows us that the Bg group in the 3rd degree of denseness, the same degree as our C—Co group, are numbers 1115 to 1120. This group having more tones than the C—Co.

On page 36 we find the Gbb group and the tones in the 3rd degree of depth are numbers 1024 to 1028.

Now when our pointer points to a position directly between the Pr and the Rp we may select either of these that lies in the 3rd degree of depth. On page 8 we see that Pr in the 2nd degree will be as close as we can come in that group so we turn to page 10 where the Rp is represented in the 3rd degree of denseness, exactly what we need in numbers 252 to 257.

Let us draw all of these cards, number 639, 640, 641, 1115, 1116, 1117, 1118, 1119, 1120, 1024, 1025, 1026, 1027, 1028, 252, 253, 254, 255, 256, 257, from the box of color cards and see the results of our efforts.

It is not necessary to use all of these tones to achieve a delightful scheme of harmonizing colors. One may

R
Ro
Jr
O
Oc
CO
C
Cg
Cgg
Gcc
Gc
Gb
Jbb
Jgg
Jg
B
Jv
b
/

Mixing Table for Chart 12

264. 9 R—Rp

= 12 Parts Dark Vermillion + 1 Part Madder Lake.

263 = 5 Parts Dark Vermillion + 1 Part White

262 = 7 " " " + 4 " "

261 = 8 " " " + 9 " "

260 = 1 " " " + 2 " "

259 = 1 " " " + 4 " "

258 = 1 " " " + 10 " "

Notation
of the
Middle Row

267. 9 R—Rp 2

= 14 Parts Cochineal Red + 1 Part Dark Vermillion

266 = 7 Parts 267 + 5 Parts White

265 = 1 " " + 2 " "

316
10 R-Ro 3

315
8 R-Ro 3

314
6 R-Ro 3

313
4 R-Ro 3

271. 10 R—Rp 2

= 8 Parts Cochineal Red + 7 Parts English Red + 11
Parts Dark Cochineal Red.

270 = 7 Parts 271 + 5 Parts White

269 = 3 " " + 7 " "

268 = 1 " " + 7 " "

312
9 R-Ro 2

311
7 R-Ro 2

310
5 R-Ro 2

309
3 R-Ro 2

304. 7 R—Ro

= 10 Parts Dark Vermillion + 1 Part Light Vermillion.

303 = 3 Parts 304 + 1 Part White

302 = 2 " " + 1 " "

301 = 1 " " + 2 " "

300 = 1 " " + 4 " "

299 = 1 " " + 8 " "

308. 8 R—Ro 1

= 6 Parts Dark Vermillion + 1 Part English Red.

307 = 7 Parts 308 + 4 Parts White

306 = 4 " " + 7 " "

305 = 1 " " + 7 " "

271
10 R-Rp 2

270
8 R-Rp 2

269
6 R-Rp 2

268
4 R-Rp 2

312. 9 R—Ro 2

= 3 Parts Dark Vermillion + 5 Parts English Red.

311 = 7 Parts 312 + 4 Parts White

310 = 4 " " + 7 " "

309 = 1 " " + 6 " "

316. 10 R—Ro 3

= 15 Parts Cochineal Red + 11 Parts English Red + 2
Parts Black.

315 = 3 Parts 315 + 2 Parts White

314 = 1 " " + 2 " "

313 = 1 " " + 5 " "

R—Rp

R—Ro

267
9 R-Rp 1

266
7 R-Rp 1

265
5 R-Rp 1

264
3 R-Rp

263
7 R-Rp

262
6 R-Rp

261
5 R-Rp

260
4 R-Rp

259
3 R-Rp

258
2 R-Rp

308
8 R-Ro 1

307
6 R-Ro 1

306
4 R-Ro 1

305
2 R-Ro 1

304
7 R-Ro

303
6 R-Ro

302
5 R-Ro

301
4 R-Ro

300
3 R-Ro

299
2 R-Ro

R

Ro

Jr

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want only the C—Co, the Bg and the Rp to blend in their scheme. These, or any other combination for the object to be decorated is absolutely correct.

To show an instance in which we turn to the grey row (pages marked Gr) to select the tone let us take the 6 Cg 3, 5 Cg 3, 4 Cg 3, 3 Cg 3, 2 Cg 3, and the 1 Cg 3. These are numbers 732 to 737 on page 26. When we turn the movable dial on the wheel we find the harmonizing colors to be Bv, Gbb, and R. Select these tones in the 3rd degree of denseness, the same as the Cg. On page 43 the Bv group is represented, but not in the 3rd degree which we seek. Upon turning to the Gr rows on page 6 the Bv needed is found, numbers 129 to 134. The Gbb on page 36 in numbers 1024 to 1028, and finally the R group on page 11, numbers 293 to 298. Draw these cards from your box and see the beautiful combination of tones.

If a three color combination is desired we can use three of the four tone groups or we can select a three tone harmony by using the dial placed so that the three tone harmony indicator selects the shades. For example:—The green group on page 34 in the 2nd degree of depth, 4 G 2, 6 G 2, 8 G 2, numbers 950 to 952. With the three tone indicator of the dial placed at G the Bg and the Ro are our complimentary colors. The Bg 2 group on page 39 prove to be numbers 1110 to 1114, and the Ro 2 group in the middle row of page 13, numbers 331 to 335.

These three examples will be merely a guide from which one may select hundreds of color combinations pleasant to the eye and correct beyond dispute for any decorative purpose.

NOTE:—

We make no claim of perfection in the application of the mixing tables. They are herein given as a guide, as up to now no factory has turned out a product entirely uniform in shade, mixability, etc., nor do any two factories co-incide exactly in their lines of colors. Because of this it is impossible to give a formula which will under all circumstances be perfectly accurate. If judgment is used, however, the benefits and ease derived from the use of the mixing tables will far exceed the

Ro
Jr

O

Oc

CO

C
Cg

Cgg

Gcc

Gc

Gb

jbb

3gg

ig

B

Bv

b

Mixing Table for Chart 13

323. 7 Ro

= 10 Parts Dark Vermillion + 3 Parts Light Vermillion.

322 = 5 Parts 323 + 1 Part White

321 = Lightest Vermillion

320 = 2 Parts Lightest Vermillion + 1 Part White

319 = 2 " " " + 5 " "

318 = 1 " " " + 10 " "

317 = 1 " " " + 25 " "

For the most lightsome tones, the lightest Vermillion has been replaced by a small amount of Orange.

Notation
of the

Middle Row

330. 8 Ro 1

= 12 Parts Dark Vermillion + 6 Parts English Red.

329 = 8 Parts 330 + 3 Parts White

328 = 5 " " + 6 " "

327 = 3 " " + 7 " "

326 = 2 " " + 9 " "

325 = 1 " " + 8 " "

324 = 1 " " + 15 " "

335

9 Ro 2

334

7 Ro 2

333

5 Ro 2

332

3 Ro 2

331

1 Ro 2

335. 9 Ro 2

= 1 Part Dark Vermillion + 1 Part English Red.

334 = 3 Parts 335 + 2 Parts White

333 = 2 " " + 3 " "

332 = 1 " " + 6 " "

331 = 1 " " + 20 " "

340. 10 Ro 3

= 1 Part Dark Vermillion + 2 Parts Burnt Sienna.

339 = 3 Parts 340 + 2 Parts White

338 = 1 " " + 2 " "

337 = 2 " " + 7 " "

336 = 1 " " + 12 " "

330

8 Ro 1

329

7 Ro 1

328

6 Ro 1

327

5 Ro 1

326

4 Ro 1

325

3 Ro 1

324

2 Ro 1

346. 11 Ro 4

= 2 Parts Madder Lake + 1 Part Burnt Umber + 1 Part Vine Black.

345 = 3 Parts English Red + 1 Part Burnt Umber + 1 Part White

344 = 3 Parts 345 + 5 Parts White

343 = 2 " " + 7 " "

342 = 1 " " + 7 " "

341 = 1 " " + 30 " "

Rouge declinant
à orange

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to orange

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323
7 Ro

322
6 Ro

321
5 Ro

320
4 Ro

319
3 Ro

318
2 Ro

317
1 Ro

346
11 Ro 4

345
9 Ro 4

344
7 Ro 4

343
5 Ro 4

342
3 Ro 4

341
1 Ro 4

340
10 Ro 3

339
8 Ro 3

338
6 Ro 3

337
4 Ro 3

336
2 Ro 3

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usual method of mixing and a great saving of time and money will be the result.

The Baumann Color Guide Sets come in three sizes:—

No. 1—consists of a 48 page book and box of 1359 color tone cards, size 3 x 4½ inches.

No. 2—consists of a 48 page book and 1359 color tone cards in three boxes, cards size 6 x 9½ inches.

No. 3—consists of a 48 page book and 1359 color tone cards in three boxes, cards size 9½ x 11½ inches.

Color cards can be secured at any time for refills as can extra pages for the book or any part of the various works of color made by Paul Baumann and imported by G. Plochere.

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Page for book.....25c

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1820 HYPERION AVENUE

LOS ANGELES

CALIFORNIA

Dr

D

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

Bgg

ig

B

Bv

b

Mixing Table for Chart 14

367. 6 Or

= 11 Parts Orange + 1 Part Dark Vermillion.

366 = 7	Parts	367	+	2	Parts	White
365 = 7	"	"	+	6	"	"
364 = 1	"	"	+	2	"	"
363 = 1	"	"	+	5	"	"
362 = 1	"	"	+	17	"	"

373. 7 Or 1

= 7 Parts Orange + 3 Parts Light Burnt Ocher.

372 = 3	Parts	373	+	2	Parts	White
371 = 1	"	"	+	1	"	"
370 = 2	"	"	+	5	"	"
369 = 1	"	"	+	4	"	"
368 = 1	"	"	+	9	"	"

380. Or 2

Lightest, Burnt Ocher

379 = 2	Parts	Lightest Burnt Ocher	+	1	Part	White
378 = 1	"	"	+	1	"	"
377 = 1	"	"	+	2	"	"
376 = 1	"	"	+	4	"	"
375 = 1	"	"	+	6	"	"
374 = 1	"	"	+	12	"	"

385. 9 Or 3

= 1 Part Burnt Ocher + 2 Parts Burnt Sienna.

384 = 5	Parts	385	+	2	Parts	White
383 = 2	"	"	+	5	"	"
382 = 1	"	"	+	6	"	"
381 = 1	"	"	+	20	"	"

390. 10 Or 4

= 6 Parts Burnt Umber + 1 Part Burnt Sienna + 1 Part
Cochineal Red.

389 = 3	Parts	390	+	2	Parts	White
388 = 1	"	"	+	2	"	"
387 = 1	"	"	+	5	"	"
386 = 1	"	"	+	15	"	"

395. 11 Or 5

= 4 Parts Burnt Umber + 1 Part Vine Black + 1 Part
Cochineal Red.

394 = 2	Parts	395	+	1	Part	White
393 = 1	"	"	+	2	"	"
392 = 1	"	"	+	6	"	"
391 = 1	"	"	+	17	"	"

Notation
of the
Middle Row

385
9 Or 3

384
7 Or 3

383
5 Or 3

382
3 Or 3

381
1 Or 3

380
8 Or 2

379
7 Or 2

378
6 Or 2

377
5 Or 2

376
4 Or 2

375
3 Or 2

374
2 Or 2

Orange rougeâtre

Or

Orange, reddish

Orange, rötlich

373
7 Or 1372
6 Or 1371
5 Or 1370
4 Or 1369
3 Or 1368
2 Or 1367
6 Or366
5 Or365
4 Or364
3 Or363
2 Or362
1 Or395
11 Or 5394
9 Or 5393
7 Or 5392
5 Or 5391
3 Or 5390
10 Or 4389
8 Or 4388
6 Or 4387
4 Or 4386
2 Or 4

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Mixing Table for Chart 15

352. 7 Ro—Or

= 5 Parts Orange + 2 Parts Dark Vermillion.
 351 = 7 Parts 352 + 2 Parts White
 350 = 3 " " + 2 " "
 349 = 4 " " + 5 " "
 348 = 2 " " + 5 " "
 347 = 1 " " + 6 " "

356. 8 Ro—Or 1

= 3 Parts Orange + 1 Part Dark Vermillion + 1 Part English Red + 2 Parts Burnt Ocher.
 355 = 3 Parts 356 + 2 Parts White
 354 = 2 " " + 5 " "
 353 = 1 " " + 13 " "

360. 9 Ro—Or 2

= 1 Part English Red + 2 Parts Burnt Sienna.
 359 = 3 Parts 360 + 2 Parts White
 358 = 2 " " + 5 " "
 357 = 1 " " + 10 " "

361. 10 Ro—Or 3

= 2 Parts Burnt Umber
 + 3 Parts Burnt Sienna + 1 Part Cochineal Red.

400. 6 O—Or

= Reddish Orange

399 = 2 Parts 400 + 1 Part White
 398 = 1 " " + 1 " "
 397 = 1 " " + 2 " "
 396 = 1 " " + 5 " "

403. 7 O—Or 1

= 9 Parts Reddish Orange + 1 Part Umber + 1 Part Burnt Ocher.
 402 = 1 Part 403 + 1 Part White
 401 = 1 " " + 3 " "

406. 8 O—Or 2

= 7 Parts Reddish Orange + 3 Parts Umber + 4 Parts Burnt Ocher.
 405 = 1 Part 406 + 1 Part White
 404 = 2 " " + 5 " "

410. 9 O—Or 3

= 3 Parts Burnt Ocher + 5 Parts Reddish Umber + 4 Parts Burnt Sienna.
 409 = 3 Parts 410 + 2 Parts White
 408 = 1 " " + 2 " "
 407 = 1 " " + 7 " "

411. 10 O—Or 4

= 7 Parts Burnt Umber + 6 Parts Burnt Sienna + 1 Part Reddish Umber.

Notation

of the

Middle Row

411

10 O-Or 4

410

9 O-Or 3

409

7 O-Or 3

408

5 O-Or 3

407

3 O-Or 3

361

10 Ro-Or 3

360

9 Ro-Or 2

359

7 Ro-Or 2

358

5 Ro-Or 2

357

3 Ro-Or 2

Ro—Or

O—Or

356
8 Ro-Or 1355
6 Ro-Or 1354
4 Ro-Or 1353
2 Ro-Or 1352
7 Ro-Or351
6 Ro-Or350
5 Ro Or349
4 Ro-Or348
3 Ro-Or347
2 Ro-Or406
8 O-Or 2405
6 O-Or 2404
4 O-Or 2403
7 O-Or 1402
5 O-Or 1401
3 O-Or 1400
6 O-Or399
5 O-Or398
4 O-Or397
3 O-Or396
2 O-Or

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Stratigraphic Column

Section 1

Approximate relative positions of the various geological periods

Periods of geological time

Pre-Cambrian, Cambrian, Ordovician, Silurian, Devonian, Carboniferous, Permian, Triassic, Jurassic, Cretaceous, Tertiary, Quaternary

Periods of geological time

Pre-Cambrian, Cambrian, Ordovician, Silurian, Devonian, Carboniferous, Permian, Triassic, Jurassic, Cretaceous, Tertiary, Quaternary

Periods of geological time

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b

Mixing Table for Chart 16

416. 5 0

= 5 Parts Reddish Orange + 1 Part Chrome Yellow (highly yellow).

415 = 5	Parts	416	+	2	Parts	White
414 = 3	"	"	+	5	"	"
413 = 2	"	"	+	9	"	"
412 = 1	"	"	+	12	"	"

421. 6 0 1

= 10 Parts Reddish Orange + 1 Part Chrome Yellow (highly yellow) + 1 Part Reddish Umber.

420 = 3	Parts	421	+	1	Part	White
419 = 1	"	"	+	1	"	"
418 = 2	"	"	+	5	"	"
417 = 1	"	"	+	7	"	"

Notation
of the
Middle Row

428. 7 0 2

= 10 Parts Reddish Orange + 2 Parts Chrome Yellow (highly yellow) + 3 Parts Reddish Umber.

427 = 3	Parts	428	+	1	Part	White
426 = 1	"	"	+	1	"	"
425 = 1	"	"	+	2	"	"
424 = 1	"	"	+	4	"	"
423 = 1	"	"	+	10	"	"
422 = 1	"	"	+	25	"	"

426 may be made absolutely fast by mixing about 10 Parts French Ocher with 1 Part of Burnt Ocher; 422 to 426 are let down by their admixture with White.

435. 8 0 3

= 6 Parts Reddish Orange + 1 Part Chrome Yellow (highly yellow) + 6 Parts Reddish Umber.

434 = 8	Parts	435	+	3	Parts	White
433 = 1	"	"	+	1	"	"
432 = 1	"	"	+	2	"	"
431 = 1	"	"	+	4	"	"
430 = 1	"	"	+	8	"	"
429 = 1	"	"	+	20	"	"

439. 9 0 4

= 1 Part Orange 439 + 10 Parts Reddish Umber.

438 = 5	Parts	439	+	4	Parts	White
437 = 1	"	"	+	3	"	"
436 = 1	"	"	+	10	"	"

428
7 0 2

427
6 0 2

426
5 0 2

425
4 0 2

424
3 0 2

423
2 0 2

422
1 0 2

Orange

O
Orange

Orange

421
6 O 1

420
5 O 1

419
4 O 1

418
3 O 1

417
2 O 1

416
5 O

415
4 O

414
3 O

413
2 O

412
1 O

439
9 O 4

438
7 O 4

437
5 O 4

436
3 O 4

435
8 O 3

434
7 O 3

433
6 O 3

432
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Table 17

1950-1951

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1950-1951

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

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Mixing Table for Chart 17

444. 10 O 5

= 1 Part Burnt Umber + 1 Part Reddish Umber.
 443 = 5 Parts 444 + 3 Parts White
 442 = 1 " " + 2 " "
 441 = 1 " " + 6 " "
 440 = 1 " " + 25 " "

450. 11 O 6

= 5 Parts Burnt Umber + 2 Parts Black.
 449 = 3 Parts 450 + 2 Parts White
 448 = 3 " " + 5 " "
 447 = 1 " " + 4 " "
 446 = 1 " " + 12 " "
 445 = 1 " " + 60 " "

Notation
 of the
 Middle Row

455. 6 O—Oc

= 5 Parts Yellow Chalk + 1 Part Reddish Orange.
 454 = 3 Parts Reddish Orange + 1 Part Chrome Yellow
 (highly yellow).
 453 = 2 Parts 454 + 1 Part White
 452 = 1 " " + 2 " "
 451 = 2 " " + 7 " "

458
 7 O—Oc 1

457
 5 O—Oc 1

456
 3 O—Oc 1

458. 7 O—Oc 1

= 4 Parts Yellow Chalk + 1 Part Reddish Orange + 2
 Parts Reddish Umber.
 457 = 2 Parts 458 + 1 Part White
 456 = 1 " " + 2 " "

455
 6 O—Oc

454
 5 O—Oc

461, 8 O—Oc 2

= 3 Parts Yellow Chalk + 1 Part Burnt Umber.
 460 = 3 Parts 461 + 2 Parts White
 459 = 1 " " + 2 " "

453
 4 O—Oc

452
 3 O—Oc

464. 9 O—Oc 3

= 1 Part Yellow Chalk + 2 Parts Burnt Umber.
 463 = 3 Parts 464 + 2 Parts White
 462 = 1 " " + 2 " "

451
 2 O—Oc

465. 10 O—Oc 4

= 1 Part Yellow Chalk + 4 Parts Burnt Umber.

The Orange tones of this class, in their lighter shades, are better reproduced using Burnt Sienna for the Yellow Chalk inclines to the Citron Yellow tone by the addition of White. These colors are notably less light-proof than the best ones made with Chrome Yellow. The duller shades of these tones give a better coat of painting when mixed with French Ocher and Burnt Umber.

Orange

O

Orange

Orange

O—Oc

450
11 O 6449
9 O 6448
7 O 6447
5 O 6446
3 O 6445
1 O 6444
10 O 5443
8 O 5442
6 O 5441
4 O 5440
2 O 5465
10 O—Oc 4464
9 O—Oc 3463
7 O—Oc 3462
5 O—Oc 3461
8 O—Oc 2460
6 O—Oc 2459
4 O—Oc 2

O

Oc

CO

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Cgg

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Mixing Table for Chart 18

470. 5 Oc

= 3 Parts Reddish Chrome Orange + 2 Parts Chrome Yellow (highly yellow).

469	=	2	Parts	470	+	1	Part	White
468	=	2	"	"	+	3	"	"
467	=	2	"	"	+	7	"	"
466	=	1	"	"	+	10	"	"

475. 6 Oc 1

= 5 Parts Reddish Chrome Orange + 3 Parts Chrome Yellow (highly yellow) + 1 Part Reddish Umber.

474	=	8	Parts	475	+	3	Parts	White
473	=	1	"	"	+	1	"	"
472	=	3	"	"	+	8	"	"
471	=	1	"	"	+	7	"	"

Notation
of the
Middle Row

482. 7 Oc 2

= 1 Part Reddish Chrome Orange + 1 Part Chrome Yellow (highly yellow) + 1 Part Reddish Umber.

481	=	3	Parts	482	+	1	Part	White
480	=	1	"	"	+	1	"	"
479	=	2	"	"	+	5	"	"
478	=	2	"	"	+	9	"	"
477	=	1	"	"	+	10	"	"
476	=	1	"	"	+	25	"	"

482
7 Oc 2

481
6 Oc 2

480
5 Oc 2

479
4 Oc 2

478
3 Oc 2

477
2 Oc 2

476
1 Oc 2

482 and its let down can be made absolutely light-proof, but of very little covering capacity, by reproducing them with Sienna and the respective addition of White. Also this group and the following one may be advantageously mixed from different kinds of Ochters.

489. 8 Oc 3

= 1 Part Chrome Orange + 1 Part Chrome Yellow + 4 Parts Reddish Umber.

488	=	3	Parts	489	+	1	Part	White
487	=	1	"	"	+	1	"	"
486	=	3	"	"	+	5	"	"
485	=	3	"	"	+	10	"	"
484	=	1	"	"	+	6	"	"
483	=	1	"	"	+	13	"	"

494. 9 Oc 4

= 1 Part Chrome Yellow + 4 Parts Reddish Umber.

493	=	1	Part	494	+	1	Part	White
492	=	2	"	"	+	5	"	"
491	=	1	"	"	+	7	"	"
490	=	1	"	"	+	35	"	"

Orange declinant
à citrin

Oc

Orange inclining
to citrin

Orange nach Citrongelb abweichend

475
6 Oc 1

474
5 Oc 1

473
4 Oc 1

472
3 Oc 1

471
2 Oc 1

470
5 Oc

469
4 Oc

468
3 Oc

467
2 Oc

466
1 Oc

494
9 Oc 4

493
7 Oc 4

492
5 Oc 4

491
3 Oc 4

490
1 Oc 4

489
8 Oc 3

488
7 Oc 3

487
6 Oc 3

486
5 Oc 3

485
4 Oc 3

484
3 Oc 3

483
2 Oc 3

Oc

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Mixing Table for Chart 19

499. 10 Oc 5

= 1 Part Chrome Yellow + 5 Parts Burnt Umber.

498 = 4 Parts 499 + 3 Parts White

$$497 = 3 \quad " \quad " \quad + \quad 7 \quad " \quad "$$
$$496 = 1 \quad " \quad " \quad + \quad 5 \quad " \quad "$$
$$495 = 1 \quad " \quad " \quad + 13 \quad " \quad "$$

Notation of the

504. 11 Oc 6

= 1 Part Orange + 4 Parts Black + 2 Parts Burnt
Umber.

503 = 4 Parts 504 + 3 Parts White

$$\frac{502}{2} = 251 \quad \text{''} \quad \text{''} \quad + \quad 5 \quad \text{''} \quad \text{''}$$
$$\begin{array}{r} 501 = 1 \quad " \quad " \quad + \quad 6 \quad " \quad " \\ 500 = 1 \quad " \quad " \quad + \quad 3 \quad " \quad " \end{array}$$
$$500 = 1 \quad " \quad " \quad + 13 \quad " \quad "$$

Middle Row

508. 5 CO—O_c

= 30 Parts Yellow Chalk + 1 Part Reddish Orange

507 = 4 Parts Chrome Yellow (highly yellow) + 3
3 Parts Reddish Orange

$506 = 5$ Parts $507 + 2$ Part's White

$$505 = 1 \quad " \quad " \quad + 2 \quad " \quad "$$

512
3 CO-Oc 2

511. 6 CO—O_c 1

= 36 Parts Yellow Chalk + 1 Part Reddish Umber.

$$510 = 2 \text{ Parts } 511 + 1 \text{ Part White}$$
$$509 = 1 \quad " \quad " \quad + \quad 2 \quad " \quad "$$

511
6 CO-OC 1

514. 7 CO—O_c 2

= 12 Parts Yellow Chalk + 1 Part Reddish Umber.

513 = 2 Parts 514 + 1 Part White

$$512 = 3 \quad " \quad " \quad + 5 \quad " \quad "$$

509
2 CO-Oc 1

517. 8 CO—O_c 3

= 4 Parts Yellow Chalk + 1 Part Reddish Umber.

516 = 5 Parts 517 + 2 Parts White

515 = 5 " " + 6 " "

5 508
CO-OC

520. 9 CO—O_c 4

= 2 Parts Yellow Chalk + 1 Part Burnt Umber.

519 = 5 Parts 520 + 3 Parts White

$$518 = 1 \quad " \quad " \quad + \quad 2 \quad " \quad "$$

3 506 CO-OC

521. 10 CO—O_c 4

= 3 Parts Yellow Chalk + 3 Parts Burnt Umber + 1 Part Black.

Similar tones which contain Yellow Chalk may be reproduced although not so fast in their condition, nor intense as the fore-going ones, by mixtures of Ochres, Chrome Yellow, Umber, etc.

Orange declinant
à citrin

Oc

Orange inclining
to citrin

Orange nach Citrongelb abweichend

CO—Oc

504
11 Oc 6

503
9 Oc 6

502
7 Oc 6

501
Oc 6

500
3 Oc 6

499
10 Oc 5

498
8 Oc 5

497
6 Oc 5

496
4 Oc 5

495
2 Oc 5

521
10 CO-Oc5

520
9 CO-Oc4

519
7 CO-Oc4

518
5 CO-Oc4

517
8 CO-Oc3

516
6 CO-Oc3

515
4 CO-Oc3

Oc

CO

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Cg

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Mixing Table for Chart 20

524. 4 CO

= 9 Parts Chrome Yellow (highly yellow) + 2 Parts
Reddish Chrome Orange.

524 = 5 Parts 525 + 2 Parts White
523 = 1 " " + 1 " "
522 = 2 " " + 11 " "

Notation
of the
Middle Row

530. 5 CO 1

= 4 Parts Dark Chrome Yellow + 1 Part Orange.

529 = 3 Parts 530 + 1 Part White
528 = 1 " " + 1 " "
527 = 1 " " + 2 " "
526 = 1 " " + 6 " "

535. 6 CO 2

= 8 Parts Dark Chrome Yellow + 1 Part Orange.
+ 1 Part Reddish Umber.

534 = 4 Parts 535 + 1 Part White
533 = 3 " " + 2 " "
532 = 5 " " + 7 " "
531 = 1 " " + 3 " "

542. 7 CO 3

= 10 Parts Dark Chrome Yellow + 1 Part Orange + 3
Parts Reddish Umber.

541 = 7 Parts 542 + 2 Parts White
540 = 3 " " + 2 " "
539 = 3 " " + 4 " "
538 = 2 " " + 5 " "
537 = 1 " " + 6 " "
536 = 1 " " + 13 " "

549. 8 CO 4

= 10 Parts Dark Chrome Yellow + 1 Part Orange + 7
Parts Reddish Umber.

548 = 4 Parts 549 + 1 Part White
547 = 3 " " + 2 " "
546 = 5 " " + 6 " "
545 = 2 " " + 5 " "
544 = 1 " " + 4 " "
543 = 1 " " + 9 " "

553. 9 CO 5

= 10 Parts Dark Chrome Yellow + 1 Part Orange + 1
Part Reddish Umber + 8 Parts Burnt Umber.

552 = 6 Parts 553 + 5 Parts White
551 = 2 " " + 5 " "
550 = 1 " " + 7 " "
8 CO 5" (552/553) = Light Umber

542
7 CO 3

541
6 CO 3

540
5 CO 3

539
4 CO 3

538
3 CO 3

537
2 CO 3

536
1 CO 2

535
6 CO 2

534
5 CO 2

533
4 CO 2

532
3 CO 2

531
2 CO 2

Jaune

CO
Gelb

Yellow

530
5 CO 1529
4 CO 1528
3 CO 1527
2 CO 1526
1 CO 1525
4 CO524
3 CO523
2 CO522
1 CO553
9 CO 5552
7 CO 5551
5 CO 5550
3 CO 5549
8 CO 4548
7 CO 4547
6 CO 4546
5 CO 4545
4 CO 4544
3 CO 4543
2 CO 4

CO

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Table 1

1950-1951

1. The first part of the table shows the results of the survey of the population of the United States in 1950. The second part shows the results of the survey of the population of the United States in 1951.

1952-1953

1. The first part of the table shows the results of the survey of the population of the United States in 1952. The second part shows the results of the survey of the population of the United States in 1953.

1954-1955

1. The first part of the table shows the results of the survey of the population of the United States in 1954. The second part shows the results of the survey of the population of the United States in 1955.

1956-1957

1. The first part of the table shows the results of the survey of the population of the United States in 1956. The second part shows the results of the survey of the population of the United States in 1957.

1958-1959

1. The first part of the table shows the results of the survey of the population of the United States in 1958. The second part shows the results of the survey of the population of the United States in 1959.

1960-1961

1. The first part of the table shows the results of the survey of the population of the United States in 1960. The second part shows the results of the survey of the population of the United States in 1961.

1962-1963

1. The first part of the table shows the results of the survey of the population of the United States in 1962. The second part shows the results of the survey of the population of the United States in 1963.

1964-1965

1. The first part of the table shows the results of the survey of the population of the United States in 1964. The second part shows the results of the survey of the population of the United States in 1965.

1966-1967

1. The first part of the table shows the results of the survey of the population of the United States in 1966. The second part shows the results of the survey of the population of the United States in 1967.

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Mixing Table for Chart 21

558. 10 CO 6

= 1 Part Dark Chrome Yellow + 2 Parts Reddish Umber
+ 6 Parts Dark Umber.

557 = 13 Parts 558 + 9 Parts White or = 15 Parts
Dark Ocher + 2 Parts Ultramarine Blue

556 = 1 Part 558 + 2 Parts White

555 = 1 " " + 5 " "

554 = 1 " " + 17 " "

564. 11 CO 7

= 1 Part Dark Chrome Yellow + 6 Parts Dark Umber +
1 Part Black.

563 = 9 Parts 564 + 5 Parts White

562 = 9 " " + 13 " "

561 = 1 " " + 4 " "

560 = 1 " " + 10 " "

559 = 1 " " + 35 " "

8 CO 7 (562/563) = 5 Parts Dark Ocher + 1 Part
Ultramarine Blue.

567. 4 Co—CO

= 2 Parts Chrome Yellow (highly yellow) + 3 Parts
Yellow Chalk.

566 = 8 Parts Chrome Yellow (highly yellow) + 1
Part Chrome Yellow (medium)

565 = 8 Parts 566 + 9 Parts White

571. 5 Co—CO 1

= 12 Parts Chrome Yellow (highly yellow) + 15 Parts
Yellow Chalk + 1 Part Reddish Umber.

570 = 13 Parts 571 + 8 Parts White

569 = 7 " " + 11 " "

568 = 5 " " + 16 " "

574. 6 Co—CO 2

= 2 Parts Chrome Yellow (highly yellow) + 3 Parts
Yellow Chalk + 1 Part Reddish Umber.

573 = 3 Parts 574 + 4 Parts White

572 = 1 " " + 9 " "

577. 7 Co—CO 3

= 1 Part Chrome Yellow + 1 Part Yellow Chalk + 1
Part Reddish Umber.

576 = 9 Parts 577 + 11 Parts White

575 = 1 " " + 4 " "

580. 8 Co—CO 4

= 2 Parts Chrome Yellow + 2 Parts Yellow Chalk + 2
Parts Reddish Umber + 1 Part Dark Umber.

579 = 9 Parts 580 + 5 Parts White

578 = 1 " " + 2 " "

583. 9 Co—CO 5

= 3 Parts Chrome Yellow + 3 Parts Yellow Chalk + 5
Parts Burnt Umber + 1 Part Black.

582 = 5 Parts 583 + 4 Parts White

581 = 2 " " + 5 " "

584. 10 Co—CO 6

= 1 Part Chrome Yellow + 1 Part Yellow Chalk + 2
Parts Burnt Umber + 1 Part Black.

Notation
of the

Middle Row

574

6 Co-CO 2

573

4 Co-CO 2

572

2 Co-CO 2

571

5 Co-CO 1

570

4 Co-CO 1

569

3 Co-CO 1

568

2 Co-CO 1

567

4 Co-CO

566

3 Co-CO

565

2 Co-CO

Jaune

CO

Yellow

Gelb

Co—CO

564
11 CO 7563
9 CO 7562
7 CO 7551
5 CO 7560
3 CO 7559
1 CO 7558
10 CO 6557
8 CO 6556
6 CO 6555
4 CO 6554
2 CO 6584
10 Co-CO 6583
9 Co-CO 5582
7 Co-CO 5581
5 Co-CO 5580
8 Co-CO 4579
6 Co-CO 4578
4 Co-CO 4577
7 Co-CO 3576
5 Co-CO 3575
3 Co-CO 3CO
COC
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Abstract Table for Class 22

Abstract Table for Class 22

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1	2	3	4	5	6	7	8	9	10

Abstract

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Abstract

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Mixing Table for Chart 22

590. 3 Co

= 3 Parts Chrome Yellow (medium) + 1 Part Chrome Yellow (highly yellow).

589 =	5	Parts	590	+	2	Parts	White
588 =	3	"	"	+	4	"	"
587 =	3	"	"	+	8	"	"
586 =	1	"	"	+	6	"	"
585 =	1	"	"	+	16	"	"

594. 4 Co 1

= 2 Parts Chrome Yellow (medium) + 1 Part Chrome Yellow (highly yellow) + 1 Part Sienna.

593 =	5	Parts	594	+	7	Parts	White
592 =	1	"	"	+	4	"	"
591 =	1	"	"	+	12	"	"

598. 5 Co 2

= 6 Parts Chrome Yellow (medium) + 6 Parts Chrome Yellow (highly yellow) + 3 Parts Sienna + 2 Parts Dark Umber.

597 =	5	Parts	598	+	4	Parts	White
596 =	1	"	"	+	3	"	"
595 =	1	"	"	+	10	"	"

604. 6 Co 3

= 3 Parts Chrome Yellow + 1 Part Sienna + 2 Parts Dark Umber.

603 =	2	Parts	604	+	1	Part	White
602 =	2	"	"	+	3	"	"
601 =	1	"	"	+	4	"	"
600 =	1	"	"	+	8	"	"
599 =	1	"	"	+	20	"	"

610. 7 Co 4

= 7 Parts Chrome Yellow + 5 Parts Dark Umber.

609 =	3	Parts	610	+	2	Parts	White
608 =	3	"	"	+	5	"	"
607 =	2	"	"	+	7	"	"
606 =	1	"	"	+	7	"	"
605 =	1	"	"	+	17	"	"

614. 8 Co 5

= 3 Parts Chrome Yellow + 5 Parts Dark Umber.

613 =	3	Parts	614	+	5	Parts	White
612 =	1	"	"	+	6	"	"
611 =	1	"	"	+	20	"	"

The lightest tones of the two last groups are made of a somewhat higher intensity.

Notation

of the

Middle Row

604

6Co 3

603

5 Co 3

602

4 Co 3

601

3 Co 3

600

2 Co 3

599

1 Co 3

598

5 Co 2

597

4 Co 2

566

3 Co 2

565

2 Co 2

Citrin declinant
à orange

Co

Citrin inclining
to orange

Citrongelb nach Orange abweichend

594
4 Co 1

593
3 Co 1

592
2 Co 1

591
1 Co 1

590
3 Co

589
2½ Co

588
2 Co

587
1½ Co

586
1 Co

585
½ Co

614
8 Co 5

613
6 Co 5

612
4 Co 5

611
2 Co 5

610
7 Co 4

609
6 Co 4

608
5 Co 4

607
4 Co 4

606
3 Co 4

605
2 Co 4

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Mixing Table for Chart 23

619. 9 Co 6

= 1 Part Chrome Yellow + 4 Parts Dark Umber.
 618 = 3 Parts 619 + 4 Parts White
 617 = 2 " " + 9 " "
 616 = 1 " " + 13 " "
 615 = 1 " " + 40 " "

624. 10 Co 7

= 1 Part Chrome Yellow + 10 Parts Dark Umber.
 623 = 2 Parts 624 + 3 Parts White
 622 = 1 Part 624 + 4 Parts White or 5 Parts French
 Ocher + 1 Part Black
 621 = 1 Part 624 + 11 Parts White
 620 = 1 " " + 35 " "

629. 11 Co 8

= 1 Part Chrome Yellow + 8 Parts Dark Umber + 4
 Parts Black.
 628 = 1 Part 629 + 1 Part White
 627 = 1 Part 629 + 3 Parts White or 2 Parts French
 Ocher + 1 Part Black
 626 = 1 Part 629 + 7 Parts White
 625 = 1 " " + 17 " "
 All of the lighter tones in the last groups are made
 more intensive.

Notation
 of the
 Middle Row

629
 11 Co 8

628
 9 Co 8

627
 7 Co 8

626
 5 Co 8

625
 3 Co 8

632. 2 C—Co

= 3 Parts Chrome Yellow (medium) + 4 Parts Chrome
 Yellow (light).
 631 = 3 Parts 632 + 2 Parts White
 630 = 1 " " + 4 " "

635. 3 C—Co 1

= 10 Parts Chrome Yellow (medium) + 10 Parts Dark
 Chrome Yellow + 1 Part Zinc Green.
 634 = 1 Part 635 + 1 Part White
 633 = 1 " " + 6 " "

638. 4 C—Co 2

= 40 Parts Dark Chrome Yellow + 1 Part Zinc Green.
 637 = 2 Parts 638 + 1 Part White
 636 = 5 " " + 7 " "

641. 5 C—Co 3

= 30 Parts Dark Chrome Yellow + 2 Parts Light Umber
 + 1 Part Zinc Green.
 640 = 4 Parts 641 + 1 Part White
 639 = 5 " " + 4 " "

Citrin declinant
à orange

Co

Citrin inclining
to orange

Citrongelb nach Orange abweichend

C—Co

624
10 Co 7

623
8 Co 7

622
6 Co 7

621
4 Co 7

620
2 Co 7

619
9 Co 6

618
7 Co 6

617
5 Co 6

616
3 Co 6

615
1 Co 6

641
5 C-Co 3

640
4 C-Co 3

639
3 C-Co 3

638
4 C-Co 2

637
3 C-Co 2

636
2 C-Co 2

635
3 C-Co 1

634
2 C-Co 1

633
1 C-Co 1

632
2 C-Co

631
1½ C-Co

630
1 C-Co

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Mixing Table for Chart 24

644. 6 C—Co 4

= 15 Parts Dark Chrome Yellow + 1 Part Dark Umber.
 643 = 3 Parts 644 + 2 Parts White
 642 = 1 " " + 3 " "

647. " 7 C—Co " 5

= 8 Parts Dark Chrome Yellow + 1 Part Dark Umber.
 646 = 3 Parts 647 + 2 Parts White
 645 = 1 " " + 2 " "

650. 8 C—Co 6

= 3 Parts Dark Chrome Yellow + 1 Part Dark Umber.
 649 = 3 Parts 650 + 2 Parts White
 648 = 3 " " + 5 " "

651. " 9 C—Co " 7

= 1 Part Dark Chrome Yellow + 1 Part Dark Umber.

Notation
of the
Middle Row

663
4 C 2

662
3 C 2

661
2 C 2

655. 2' C

= Chrome Yellow (light)

654 = 3 Parts Chrome Yellow (light) + 2 Parts White
 653 = 3 " " " " + 8 " "
 652 = 1 " " " " + 10 " "

The lightest tones are made somewhat more intensive although of lesser covering power when prepared with Zinc Yellow.

660. 3 C 1

= 9 Parts Chrome Yellow (light) + 10 Parts Dark Chrome Yellow + 1 Part Zinc Green.

659 = 2 Parts 660 + 1 Part White
 658 = 3 " " + 4 " "
 657 = 2 " " + 5 " "
 656 = 1 " " + 6 " "

660
3 C 1

659
2 1/2 C 1

658
2 C 1

657
1 1/2 C 1

656
1 C 1

663. 4 C 2

= 11 Parts Dark Chrome Yellow + 1 Part Sienna + 1 Part Zinc Green.

662 = 3 Parts 663 + 2 Parts White
 661 = 1 " " + 2 " "

655
2 C

668. 5 C 3

= 5 Parts Dark Chrome Yellow + 2 Parts Sienna + 2 Parts Zinc Green.

667 = 5 Parts 668 + 3 Parts White
 666 = 3 " " + 5 " "
 665 = 2 " " + 9 " "
 664 = 1 " " + 13 " "

654
1 1/2 C

653
1 C

652
1/2 C

673. 6 C 4

= 5 Parts Dark Chrome Yellow + 4 Parts Sienna + 1 Part Brilliant Green.

672 = 9 Parts 673 + 5 Parts White
 671 = 3 " " + 4 " "
 670 = 1 " " + 3 " "
 669 = 1 " " + 6 " "

Jaune citron (Citrin) **C** Citron-yellow (Citrin)

Citrongelb

C—Co

651
9 C-Co 7

650
8 C-Co 6

649
6 C-Co 6

648
C-Co 6

647
7 C-Co 5

646
5 C-Co 5

645
3 C-Co 5

644
6 C-Co 4

643
4 C-Co 4

642
2 C-Co 4

673
6 C 4

672
5 C 4

671
4 C 4

670
3 C 4

669
2 C 4

668
5 C 3

667
4 C 3

666
3 C 3

665
2 C 3

664
1 C 3

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Mixing Table for Chart 25

677. 7 C 5

= 3 Parts Dark Chrome Yellow + 6 Parts Sienna + 2 Parts Brilliant Green.

676 = 9 Parts 677 + 8 Parts White

675 = 1 " " + 4 " "

674 = 1 " " + 20 " "

681. 8 C 6

= 1 Part Chrome Yellow + 1 Part Black.

680 = 1 Part 677 + 1 Part White

679 = 3 " " + 8 " "

678 = 1 " " + 10 " "

5 C 6 (678/679) = 1 Part Green Earth + 2 Parts French Ocher

685. 9 C 7

= 3 Parts Chrome Yellow + 4 Parts Black + 1 Part Dark Umber.

684 = 5 Parts 685 + 4 Parts White

683 = 3 " " + 7 " "

682 = 1 " " + 6 " "

690. 10 C 8

= 1 Part Chrome Yellow + 4 Parts Black + 1 Part Dark Umber.

689 = 2 Parts 690 + 1 Part White or 3 Parts Light Umber + 1 Part Green Earth

688 = 3 Parts 690 + 5 Parts White

687 = 2 " " + 9 " "

686 = 1 " " + 13 " "

696. 11 C 9

= 1 Part Chrome Yellow + 7 Parts Black + 2 Parts Dark Umber.

695 = 5 Parts 696 + 3 Parts White

694 = 1 " " + 2 " "

693 = 1 " " + 6 " "

692 = 1 " " + 17 " "

691 = 1 " " + 60 " "

699. 2 C—Cg

= 15 Parts Light Chrome Yellow + 1 Part Schweinfurt Green.

698 = 4 Parts 699 + 3 Parts White

697 = 3 " " + 8 " "

702. 3 C—Cg 1

= 4 Parts Light Chrome Yellow + 1 Part Dark Zinc Green.

701 = 5 Parts 702 + 2 Parts White

700 = 3 " " + 5 " "

705. 4 C—Cg 2

= 3 Parts Chrome Yellow (highly yellow) + 1 Part Dark Zinc Green.

704 = 4 Parts 705 + 3 Parts White

703 = 5 " " + 9 " "

708. 5 C—Cg 3

= 3 Parts Chrome Yellow (highly yellow) + 2 Parts Dark Zinc Green + 1 Part Sienna.

707 = 2 Parts 708 + 1 Part White

706 = 2 " " + 3 " "

Notation

of the

Middle Row

696
11 C 9

695
9 C 9

694
7 C 9

693
5 C 9

692
3 C 9

681
1 C 9

690
10 C 8

689
8 C 8

688
6 C 8

687
4 C 8

686
2 C 8

Jaune citron (Citrin) **C** Citron-yellow (Citrin)
Citrongelb

C—Cg

685
9 C 7

684
7 C 7

683
5 C 7

682
3 C 7

681
8 C 6

680
6 C 6

679
4 C 6

678
2 C 6

677
7 C 5

676
5 C 5

675
3 C 5

674
1 C 5

708
5 C-Cg 3

707
4 C-Cg 3

706
3 C-Cg 3

705
4 C-Cg 2

704
3 C-Cg 2

703
2 C-Cg 2

702
3 C-Cg 1

701
2½ C-Cg 1

700
2 C-Cg 1

699
2 C-Cg

698
1½ C-Cg

697
1 C-Cg

C

Cg

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Mixing Table for Chart 26

711. 6 C—Cg 4

= 1 Part Chrome Yellow (highly yellow) + 1 Part
Dark Zinc Green + 1 Part Sienna.
710 = 4 Parts 711 + 5 Parts White
709 = 1 " " + 6 " "

714. 7 C—Cg 5

= 1 Part Chrome Yellow (highly yellow) + 1 Part
Brilliant Green + 2 Parts Sienna.
713 = 6 Parts 714 + 5 Parts White
712 = 1 " " + 4 " "

717. 8 C—Cg 6

= 1 Part Chrome Yellow + 1 Part Brilliant Green +
1 Part Dark Umber.
716 = 1 Part 717 + 1 Part White
715 = 1 " " + 3 " "

718. 9 C—Cg 7

= 1 Part Chrome Yellow + 2 Parts Brilliant Green + 2
Parts Dark Umber.
Instead of the fading brilliant Green, Chrome Green
may be used although this mixture is somewhat duller
than the other.

724. 3 Cg

= 4 Parts Chrome Yellow (light) + 1 Part Imitation of
Schweinfurt Green.
723 = 8 Parts 724 + 1 Part White
722 = 5 " " + 6 " "
721 = 3 " " + 8 " "
720 = 2 " " + 11 " "
719 = 1 " " + 15 " "

727. 4 Cg 1

= 2 Parts Dark Chrome Yellow + 1 Part Light Zinc
Green.
726 = 2 Parts 727 + 1 Part White
725 = 1 " " + 2 " "

731. 5 Cg 2

= 6 Parts Dark Chrome Yellow + 3 Parts Dark Zinc
Green + 1 Part Sienna.
730 = 5 Parts 731 + 2 Parts White
729 = 3 " " + 4 " "
728 = 1 " " + 3 " "

737. 6 Cg 3

= 6 Parts Dark Chrome Yellow + 2 Parts Dark Zinc
Green + 1 Part Brilliant Green + 3 Parts
Sienna.
736 = 1 Part 737 + 3 Parts White
735 = 1 " " + 1 " "
734 = 3 " " + 5 " "
733 = 1 " " + 6 " "
732 = 1 " " + 17 " "

Notation

of the

Middle Row

727

4 Cg 1

726

3 Cg 1

725

2 Cg 1

724

3 Cg

723

2½ Cg

722

2 Cg

721

1½ Cg

720

1 Cg

719

½ Cg

Jaune verdâtre **Cg** Greenish-yellow
Citrongelb, grünlich

C—Cg

718
9 C-Cg 7

717
8 C-Cg 6

716
6 C-Cg 6

715
4 C-Cg 6

714
7 C-Cg 5

713
5 C-Cg 5

712
3 C-Cg 5

711
6 C-Cg 4

710
4 C-Cg 4

709
2 C-Cg 4



737
6 Cg 3

736
5 Cg 3

735
4 Cg 3

734
3 Cg 3

733
2 Cg 3

732
1 Cg 3

731
5 Cg 2

730
4 Cg 2

729
3 Cg 2

728
2 Cg 2

Cg

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Adding Table for Count 27

Page 1 of 4

Count 27 is the sum of the counts for the following categories:

Category	Count
1	1
2	1
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4	1
5	1
6	1
7	1
8	1
9	1
10	1
11	1
12	1
13	1
14	1
15	1
16	1
17	1
18	1
19	1
20	1
21	1
22	1
23	1
24	1
25	1
26	1
27	1

Count 28 is the sum of the counts for the following categories:

Category	Count
1	1
2	1
3	1
4	1
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7	1
8	1
9	1
10	1
11	1
12	1
13	1
14	1
15	1
16	1
17	1
18	1
19	1
20	1
21	1
22	1
23	1
24	1
25	1
26	1
27	1

Category	Count
1	1
2	1
3	1
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5	1
6	1
7	1
8	1
9	1
10	1
11	1
12	1
13	1
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27	1

Category	Count
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19	1
20	1
21	1
22	1
23	1
24	1
25	1
26	1
27	1

Category	Count
1	1
2	1
3	1
4	1
5	1
6	1
7	1
8	1
9	1
10	1
11	1
12	1
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14	1
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22	1
23	1
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25	1
26	1
27	1

Category	Count
1	1
2	1
3	1
4	1
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6	1
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8	1
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25	1
26	1
27	1

Category	Count
1	1
2	1
3	1
4	1
5	1
6	1
7	1
8	1
9	1
10	1
11	1
12	1
13	1
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21	1
22	1
23	1
24	1
25	1
26	1
27	1

Category	Count
1	1
2	1
3	1
4	1
5	1
6	1
7	1
8	1
9	1
10	1
11	1
12	1
13	1
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21	1
22	1
23	1
24	1
25	1
26	1
27	1

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Mixing Table for Chart 27

743. 7 Cg 4

= 4 Parts Dark Chrome Yellow + 1 Part Dark Zinc Green + 2 Parts Brilliant Green + 6 Parts Sienna.

742	=	4	Parts	743	+	1	Part	White
741	=	5	"	"	+	4	"	"
740	=	4	"	"	+	7	"	"
739	=	2	"	"	+	7	"	"
738	=	1	"	"	+	8	"	"

747. 8 Cg 5

= 2 Parts Dark Chrome Yellow + 1 Part Dark Zinc Green + 2 Parts Brilliant Green + 6 Parts Sienna.

746	=	2	Parts	747	+	1	Part	White
745	=	1	"	"	+	2	"	"
744	=	1	"	"	+	10	"	"

752. 9 Cg 6

= 2 Parts Dark Chrome Yellow + 3 Parts Brilliant Green + 6 Parts Sienna + 2 Parts Burnt Umber.

751	=	3	Parts	752	+	2	Parts	White
750	=	1	"	"	+	2	"	"
749	=	1	"	"	+	6	"	"
748	=	1	"	"	+	30	"	"

757. 10 Cg 7

= 1 Part Dark Chrome Yellow + 1 Part Brilliant Green + 20 Parts Burnt Umber + 2 Parts Black.

756	=	3	Parts	757	+	2	Parts	White
755	=	1	"	"	+	2	"	"
754	=	2	"	"	+	9	"	"
753	=	1	"	"	+	13	"	"

762. 11 Cg 8

= 1 Part Dark Chrome Yellow + 2 Parts Dark Umber + 6 Parts Black.

761	=	9	Parts	762	+	5	Parts	White
760	=	2	"	"	+	3	"	"
759	=	1	"	"	+	4	"	"
758	=	1	"	"	+	13	"	"

The lighter tones of the let down are made more intense by mixing them with Chrome Yellow.

Notation
of the
Middle Row

752
9 Cg 6

751
7 Cg 6

750
5 Cg 6

749
3 Cg 6

748
1 Cg 6

Jaune verdâtre

Cg

Greenish-yellow

Citrongelb, grünlich

747
8 Cg 5746
6 Cg 5745
4 Cg 5744
2 Cg 5743
7 Cg 4742
6 Cg 4741
5 Cg 4740
4 Cg 4739
3 Cg 4738
2 Cg 4762
11 Cg 8761
9 Cg 8760
7 Cg 8759
5 Cg 8758
3 Cg 8757
10 Cg 7756
8 Cg 7755
6 Cg 7754
4 Cg 7753
2 Cg 7

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Mixing Table for Chart 28

766. 4 Cg—Cgg

= 2 Parts Dark Chrome Yellow + 1 Part Imitation Schweinfurt Green.

765 = 3 Parts Light Chrome Yellow + 1 Part Imitation Schweinfurt Green.

764 = 5 Parts 765 + 6 Parts White

763 = 2 " " + 9 " "

770. 5 Cg—Cgg 1

= 6 Parts Dark Chrome Yellow + 7 Parts Dark Zinc Green + 1 Part Sienna.

769 = 7 Parts 770 + 2 Parts White

768 = 4 " " + 7 " "

767 = 1 " " + 5 " "

775. 6 Cg—Cgg 2

= 2 Parts Dark Chrome Yellow + 2 Parts Dark Zinc Green + 1 Part Brilliant Green + 1 Part Sienna.

774 = 5 Parts 775 + 2 Parts White

773 = 1 " " + 1 " "

772 = 2 " " + 5 " "

771 = 1 " " + 6 " "

778. 7 Cg—Cgg 3

= 3 Parts Dark Chrome Yellow + 2 Parts Dark Zinc Green + 2 Parts Brilliant Green + 3 Parts Sienna.

777 = 3 Parts 778 + 2 Parts White

776 = 1 " " + 3 " "

781. 8 Cg—Cgg 4

= 2 Parts Dark Chrome Yellow + 3 Parts Brilliant Green + 6 Parts Sienna.

780 = 3 Parts 781 + 2 Parts White

779 = 3 " " + 8 " "

785. 9 Cg—Cgg 5

= 3 Parts Dark Chrome Yellow + 8 Parts Brilliant Green + 6 Parts Sienna + 3 Parts Burnt Umber.

784 = 2 Parts 785 + 1 Part White or 2 Parts Green Earth + 1 Part Light Umber

783 = 4 Parts 785 + 7 Parts White

782 = 1 " " + 6 " "

786. 10 Cg—Cgg 6

= 3 Parts Dark Chrome Yellow + 5 Parts Brilliant Green + 7 Parts Burnt Umber.

For the lighter tones of the let down, the much unstable brilliant Green, may be replaced with Zinc Green, Ultramarine Green, or Green Earth.

Notation
of the
Middle Row

778
7 Cg-Cgg 3

777
5 Cg-Cgg 3

776
3 Cg-Cgg 3

775
6 Cg-Cgg 2

774
5 Cg-Cgg 2

773
4 Cg-Cgg 2

772
3 Cg-Cgg 2

771
2 Cg-Cgg 2

Cg — Cgg

770
5 Cg-Cgg 1

769
4 Cg-Cgg 1

768
3 Cg-Cgg 1

767
2 Cg-Cgg 1

766
4 Cg-Cgg

765
3 Cg-Cgg

764
2 Cg-Cgg

763
1 Cg-Cgg

786
10 Cg-Cgg 6

785
9 Cg-Cgg 5

784
7 Cg-Cgg 5

783
5 Cg-Cgg 5

782
3 Cg-Cgg 5

781
8 Cg-Cgg 4

780
6 Cg-Cgg 4

779
4 Cg-Cgg 4

Cgg

Gcc

Gc

Gb

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Mixing Table for Chart 29

790. 4 Cgg

= 7 Parts Light Chrome Yellow + 3 Parts Imitation Schweinfurt Green.

789 = 5 Parts 790 + 2 Parts White
 788 = 4 " " + 7 " "
 787 = 2 " " + 11 " "

Notation
of the
Middle Row

794. 5 Cgg 1

= 1 Part Dark Chrome Yellow + 4 Parts Light Zinc Green

793 = 7 Parts 794 + 4 Parts White
 792 = 4 " " + 7 " "
 791 = 1 " " + 5 " "

806
7 Cgg 3

805
6 Cgg 3

799. 6 Cgg 2

= 1 Part Dark Chrome Yellow + 9 Parts Dark Zinc Green + 1 Part Sienna.

798 = 8 Parts 799 + 3 Parts White
 797 = 1 " " + 1 " "
 796 = 1 " " + 2 " "
 795 = 1 " " + 5 " "

804
5 Cgg 3

803
4 Cgg 3

802
3 Cgg 3

806. 7 Cgg 3

= 1 Part Dark Chrome Yellow + 1 Part Brilliant Green.

805 = 5 Parts 806 + 2 Parts White
 804 = 1 " " + 1 " "
 803 = 2 " " + 5 " "
 802 = 1 " " + 5 " "
 801 = 1 " " + 11 " "
 800 = 1 " " + 25 " "

801
2 Cgg 3

800
1 Cgg 3

810. 8 Cgg 4

= 1 Part Dark Chrome Yellow + 3 Parts Brilliant Green + 2 Parts Sienna.

809 = 1 Part 810 + 1 Part White
 808 = 1 " " + 4 " "
 807 = 1 " " + 15 " "

799
6 Cgg 2

798
5 Cgg 2

797
4 Cgg 2

814. 9 Cgg 5

= 4 Parts Dark Chrome Yellow + 5 Parts Brilliant Green + 4 Parts Burnt Umber.

813 = 5 Parts 814 + 3 Parts White
 812 = 1 " " + 2 " "
 811 = 1 " " + 8 " "

796
3 Cgg 2

795
2 Cgg 2

Jaune-vert

Cgg

Green-yellow

Grüngelb

794
5 Cgg 1

793
4 Cgg 1

792
3 Cgg 1

791
2 Cgg 1

790
4 Cgg

789
3 Cgg

788
2 Cgg

787
1 Cgg

814
9 Cgg 5

813
7 Cgg 5

812
5 Cgg 5

811
3 Cgg 5

810
8 Cgg 4

809
6 Cgg 4

808
4 Cgg 4

807
2 Cgg 4

Cgg

Gcc

Gc

Gb

Gbb

Bgg

Bg

B

Bv

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Cgg

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Gb

Gbb

Bgg

Bg

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Mixing Table for Chart 30

819. 10 Cgg 6

= 11 Parts Brilliant Green + 4 Parts Chrome Yellow + 8 Parts Burnt Umber + 1 Part Black.

818 = 5 Parts 819 + 3 Parts White or 2 Parts Green Earth + 1 Part Light Umber

817 = 4 Parts 819 + 9 Parts White

816 = 1 " " + 7 " "

815 = 1 " " + 25 " "

825. 11 Cgg 7

= 4 Parts Brilliant Green + 2 Parts Chrome Yellow + 3 Parts Burnt Umber + 3 Parts Black.

824 = 9 Parts 825 + 5 Parts White

823 = 3 " " + 5 " "

822 = 1 " " + 5 " "

821 = 1 " " + 12 " "

820 = 1 " " + 35 " "

No. 824 is more easily produced by mixing 10 parts Green Earth + 1 part Dark Ocher + 2 parts Black, the lighter tones of the let down are made by the addition of White.

829. 5 Cgg—Gcc

= 5 Parts Light Zinc Green + 1 Part Brilliant Green + 1 Part Dark Chrome Yellow.

828 = 1 Part Imitation Schweinfurt Green + 1 Part Light Chrome Yellow

827 = 5 Parts 828 + 2 Parts White

826 = 4 " " + 7 " "

834. 6 Cgg—Gcc 1

= 10 Parts Light Zinc Green + 3 Parts Brilliant Green + 3 Parts Chrome Yellow + 3 Parts Sienna.

833 = 8 Parts 834 + 3 Parts White

832 = 1 " " + 1 " "

831 = 2 " " + 5 " "

830 = 1 " " + 6 " "

837. 7 Cgg—Gcc 2

= 6 Parts Light Zinc Green + 5 Parts Brilliant Green + 3 Parts Dark Chrome Yellow + 5 Parts Sienna.

836 = 6 Parts 837 + 5 Parts White

835 = 1 " " + 4 " "

841. 8 Cgg—Gcc 3

= 3 Parts Light Zinc Green + 6 Parts Brilliant Green + 3 Parts Dark Chrome Yellow + 4 Parts Umber.

840 = 5 Parts 841 + 3 Parts White

839 = 2 " " + 5 " "

838 = 1 " " + 10 " "

845. 9 Cgg—Gcc 4

= 10 Parts Brilliant Green + 2 Parts Dark Chrome Yellow + 5 Parts Umber.

844 = 7 Parts 845 + 4 Parts White or 5 Parts Green Earth + 1 Part Sienna

843 = 3 Parts 845 + 1 Part White

842 = 1 " " + 4 " "

849. 10 Cgg—Gcc 5

= 7 Parts Brilliant Green + 2 Parts Dark Chrome Yellow + 5 Parts Burnt Umber.

848 = 3 Parts 849 + 2 Parts White

847 = 3 " " + 7 " "

846 = 1 " " + 6 " "

7 Cgg-Gcc 5 (847/848) = 5 Parts "Green" Earth + 1 Part Dark Ocher

Notation

of the

Middle Row

837

7 Cgg-Gcc 2

836

5 Cgg-Gcc 2

835

3 Cgg-Gcc 2

834

6 Cgg-Gcc 1

833

5 Cgg-Gcc 1

832

4 Cgg-Gcc 1

831

3 Cgg-Gcc 1

830

2 Cgg-Gcc 1

829

5 Cgg-Gcc

828

4 Cgg-Gcc

827

3 Cgg-Gcc

826

2 Cgg-Gcc

Jaune-vert **Cgg** Green-yellow
Grüngelb

Cgg — Gcc

825
11 Cgg 7

824
9 Cgg 7

823
7 Cgg 7

822
5 Cgg 7

821
3 Cgg 7

820
1 Cgg 7

819
10 Cgg 6

818
8 Cgg 6

817
6 Cgg 6

816
4 Cgg 6

815
2 Cgg 6

849
10 Cgg-Gcc 5

848
8 Cgg-Gcc 5

847
6 Cgg-Gcc 5

846
4 Cgg-Gcc 5

845
9 Cgg-Gcc 4

844
7 Cgg-Gcc 4

843
5 Cgg-Gcc 4

842
3 Cgg-Gcc 4

841
8 Cgg-Gcc 3

840
6 Cgg-Gcc 3

839
4 Cgg-Gcc 3

838
2 Cgg-Gcc 3

Cgg

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Mixing Table for Chart 31

854. 5 Gcc

= 1 Part Light Brilliant Green + 4 Parts Imitation Schweinfurt Green + 2 Parts Light Chrome Yellow.

853 =	8	Parts	854	+	3	Parts	White
852 =	1	"	"	+	1	"	"
851 =	2	"	"	+	5	"	"
850 =	1	"	"	+	6	"	"

859. 6 Gcc 1

= 8 Parts Light Brilliant Green + 40 Parts Light Zinc Green + 1 Part Chrome Yellow (medium).

858 =	8	Parts	859	+	3	Parts	White
857 =	1	"	"	+	1	"	"
856 =	3	"	"	+	7	"	"
855 =	1	"	"	+	5	"	"

825 can also be made with Victorian Green which is fast but of little covering power.

Notation
of the
Middle Row

865. 7 Gcc 2

= 10 Parts Light Brilliant Green + 25 Parts Light Zinc Green + 1 Part Chrome Yellow (medium) + 7 Parts Sienna.

864 =	3	Parts	865	+	1	Part	White
863 =	1	"	"	+	1	"	"
862 =	4	"	"	+	7	"	"
861 =	2	"	"	+	7	"	"
860 =	1	"	"	+	6	"	"

865
7 Gcc 2

864
6 Gcc 2

863
5 Gcc 2

862
4 Gcc 2

873. 8 Gcc 3

= 4 Parts Brilliant Green + 3 Parts Dark Zinc Green + 6 Parts Sienna.

872 =	5	Parts	873	+	1	Part	White
871 =	5	"	"	+	3	"	"
870 =	1	"	"	+	1	"	"
869 =	1	"	"	+	2	"	"
868 =	3	"	"	+	10	"	"
867 =	1	"	"	+	6	"	"
866 =	1	"	"	+	16	"	"

861
3 Gcc 2

860
2 Gcc 2

877. 9 Gcc 4

= 1 Part Brilliant Green + 1 Part Sienna.

876 =	5	Parts	877	+	3	Parts	White
875 =	1	"	"	+	2	"	"
874 =	1	"	"	+	6	"	"

Vert-jaune

Gcc

Yellow-green

Gelbgrün

859
6 Gcc 1

858
5 Gcc 1

857
4 Gcc 1

856
3 Gcc 1

855
2 Gcc 1

854
5 Gcc

853
4 Gcc

852
3 Gcc

851
2 Gcc

850
1 Gcc

877
9 Gcc 4

876
7 Gcc 4

875
5 Gcc 4

874
3 Gcc 4

873
8 Gcc 3

872
7 Gcc 3

871
6 Gcc 3

870
5 Gcc 3

869
4 Gcc 3

868
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2 Gcc 3

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Table of Contents

Gcc

Gc

Gb

ibb

ggg

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b

Mixing Table for Chart 32

882. 10 Gcc 5

= 3 Parts Brilliant Green + 2 Parts Sienna + 1 Part
Part Burnt Umber.

881 = 7 Parts 882 + 4 Parts White

880 = 2 " " + 3 " "

879 = 2 " " + 7 " "

878 = 1 " " + 11 " "

7 Gcc 5 (880/881) = 30 Parts Green Earth + 1 Part
Dark Ultramarine Blue.

888. 11 Gcc 6

= 5 Parts Brilliant Green + 1 Part Chrome Yellow + 3
Parts Burnt Umber + 2 Parts Black.

887 = 2 Parts 888 + 1 Part White

886 = 4 " " + 5 " "

885 = 3 " " + 8 " "

884 = 1 " " + 10 " "

883 = 1 " " + 35 " "

8 Gcc 6 (885/886) = 14 Parts Green Earth + 1 Part
Dark Ocher + 2 Parts Black.

892. 5 Gc—Gcc

= 6 Parts Victoria Green + 1 Part Light Brilliant Green
+ 1 Part Light Chrome Yellow.

891 = 4 Parts Victoria Green + 1 Part Light Chrome
Yellow

890 = 1 Part 891 + 1 Part White

889 = 2 " " + 5 " "

896. 6 Gc—Gcc 1

= 2 Parts Victoria Green + 6 Parts Light Brilliant Green
+ Parts Chrome Yellow (medium).

895 = 3 Parts 896 + 1 Part White

894 = 1 " " + 1 " "

893 = 3 " " + 7 " "

899. 7 Gc—Gcc 2

= 4 Parts Light Brilliant Green + 1 Part Chrome Yellow
(medium) + 1 Part Sienna.

898 = 2 Parts 899 + 1 Part White

897 = 1 " " + 3 " "

902. 8 Gc—Gcc 3

= 4 Parts Brilliant Green + 1 Part Chrome Green +
1 Part Chrome Yellow (medium) + 2 Parts
Sienna.

901 = 2 Parts 902 + 1 Part White

900 = 1 " " + 2 " "

905. 9 Gc—Gcc 4

= 3 Parts Brilliant Green + 1 Part Chrome Green +
2 Parts Sienna.

904 = 4 Parts 905 + 3 Parts White

903 = 1 " " + 2 " "

906. 10 Gc—Gcc 5

= 5 Parts Brilliant Green + 1 Part Burnt Umber.

The lighter tones which are made with brilliant
Green, excepting the more intense ones, are let down
by the mixture of light gray.

Notation
of the
Middle Row

896
6 Gc-Gcc 1

895
5 Gc-Gcc 1

894
4 Gc-Gcc 1

893
3 Gc-Gcc 1

892
5 Gc-Gcc

891
4 Gc-Gcc

890
3 Gc-Gcc

889
2 Gc-Gcc

Vert-jaune

Gcc

Yellow-green

Gelbgrün

Gc—Gcc888
11 Gcc 6887
9 Gcc 6886
7 Gcc 6885
5 Gcc 6884
3 Gcc 6883
1 Gcc 6882
10 Gcc 5881
8 Gcc 5880
6 Gcc 5879
4 Gcc 5878
2 Gcc 5906
10 Gc-Gcc 5905
9 Gc-Gcc 4904
7 Gc-Gcc 4903
5 Gc-Gcc 4902
8 Gc-Gcc 3901
6 Gc-Gcc 3900
4 Gc-Gcc 3899
7 Gc-Gcc 2898
5 Gc-Gcc 2897
3 Gc-Gcc 2**Gcc****Gc****Gb****Gbb****Bgg****Bg****B****Bv****Vb****V****p****v**

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Mixing Table for Chart 33

912. 6 Gc

= 6 Parts Imitation Schweinfurt Green + 2 Parts Genuine Schweinfurt Green + 1 Part Light Brilliant Green + 1 Part Light Chrome Yellow.

911 = 8 Parts Imitation Schweinfurt Green + 2 Parts Genuine Schweinfurt Green + 1 Part Light Chrome Yellow

910 = 3 Parts 911 + 1 Part White

909 = 1 " " + 1 " "

908 = 2 " " + 5 " "

907 = 1 " " + 6 " "

910 can be made in a simpler way although produces less covering power, employing Victoria Green

918. 7 Gc 1

= 6 Parts Imitation Schweinfurt Green + 6 Parts Chrome Green + 6 Parts Light Brilliant Green + 1 Part Chrome Yellow (medium).

917 = 9 Parts 918 + 1 Part White

916 = 2 " " + 1 " "

915 = 4 " " + 5 " "

914 = 2 " " + 5 " "

913 = 1 " " + 10 " "

926. 8 Gc 2

= 1 Part Imitation Schweinfurt Green + 1 Part Chrome Green + 2 Parts Light Brilliant Green.

925 = 5 Parts 926 + 1 Part White

924 = 2 " " + 1 " "

923 = 1 " " + 1 " "

922 = 1 " " + 2 " "

921 = 1 " " + 4 " "

920 = 1 " " + 8 " "

919 = 1 " " + 20 " "

930. 9 Gc 3

= Light Brilliant Green

929 = 2 Parts Light Brilliant Green + 1 Part White

928 = 1 " " + 2 " "

927 = 1 " " + 8 " "

This color fades in only a few hours on exposure to the light and is much affected by the alkalis. When more fastness is required, other Green colors should be employed, although they are not so intense.

935. 10 Gc 4

= 3 Parts Light Brilliant Green + 6 Parts Dark Brilliant Green + 1 Part Burnt Umber.

934 = 18 Parts Chrome Green + 1 Part White + 1 Part Black

933 = 2 Parts 934 + 1 Part White

932 = 1 " " + 2 " "

931 = 1 " " + 7 " "

941. 11 Gc 5

= 2 Parts Light Brilliant Green + 3 Parts Dark Brilliant Green + 1 Part Umber + 1 Part Black.

940 = 20 Parts Chrome Green + 1 Part Burnt Umber + 1 Part Black + 1 Part White

939 = 2 Parts 940 + 1 Part White or 10 Parts Green Earth + 1 Part Ultramarine Blue (Dark)

938 = 4 Parts 940 + 7 Parts White

937 = 1 " " + 5 " "

936 = 1 " " + 20 " "

The lighter tones of Group Gc are let down, excepting the most intense ones, by admixture of a gray color.

Notation
of the
Middle Row

930
9 Gc 3

929
7 Gc 3

928
5 Gc 3

927
3 Gc 3

926
8 Gc 2

925
7 Gc 2

924
6 Gc 2

923
5 Gc 2

922
4 Gc 2

921
3 Gc 2

920
2 Gc 2

919
1 Gc 2

Vert-jaunâtre

Gc

Green, yellowish

Grün, gelblich

918
7 Gc 1917
6 Gc 1916
5 Gc 1915
4 Gc 1914
3 Gc 1913
2 Gc 1912
6 Gc911
5 Gc910
4 Gc909
3 Gc908
2 Gc907
1 Gc941
11 Gc 5940
9 Gc 5939
7 Gc 5938
5 Gc 5937
3 Gc 5936
1 Gc 5935
10 Gc 4934
8 Gc 4933
6 Gc 4932
4 Gc 4931
2 Gc 4

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Mixing Table for Chart 34

946. 6 G

= Schweinfurt Green; the let down is made by means of 946a = 12 Parts Imitation Schweinfurt Green + 1 Part Light Chrome Yellow.

945 = 10 Parts 946a + 1 Part White
 944 = 7 " " + 3 " "
 943 = 2 " " + 3 " "
 942 = 1 " " + 5 " "

949. 7 G 1

= 10 Parts Imitation Schweinfurt Green + 8 Parts Dark Brilliant Green + 1 Part Light Chrome Yellow.

948 = 8 Parts 949 + 3 Parts White
 947 = 1 " " + 5 " "

952. 8 G 2

= 6 Parts Imitation Schweinfurt Green + 10 Parts Dark Brilliant Green + 1 Part Light Chrome Yellow.

951 = 7 Parts 952 + 3 Parts White
 950 = 2 " " + 5 " "

The tone 952 can be made faster although somewhat dull, using Green Chalk.

955. 9 G 2

= Brilliant Green (Dark)

954 = 2 Parts Dark Brilliant Green + 1 Part White
 953 = 4 " " + 7 " "

953 and 954 are let down by using a Gray color.

956. 10 G 4

= 7 Parts Dark Brilliant Green + 1 Part Black.

Dark Brilliant Green is a color much affected by the alkalies and the light. Under exposure to the light this color becomes duller and its mixtures with other colors, at the end of a few days, becomes grayish. In order to avoid these inconveniences, Ultramarine Green or Green Chalk are employed in place of Brilliant Green.

995. 6 Gb—Gbb

= 7 Parts Imitation Schweinfurt Green + 1 Part Greenish Ultramarine Blue.

994 = 5 Parts Imitation Schweinfurt Green + 3 Parts Solid Blue + 1 Part White

993 = 3 Parts 994 + 1 Part White
 992 = 7 " " + 6 " "
 991 = 3 " " + 8 " "

The mixture of metallic pigments to Solid Blue turns it opaque, so it is advisable to employ Chalk although the tone therefore becomes somewhat duller.

998. 7 Gb—Gbb 1

= 3 Parts Imitation Schweinfurt Green + 1 Part Dark Brilliant Green + 1 Part Greenish Ultramarine Blue.

997 = 7 Parts 998 + 5 Parts White
 996 = 2 " " + 5 " "

1001. " 8 Gb—Gbb 2 "

= 12 Parts Imitation Schweinfurt Green + 5 Parts Dark Brilliant Green + 3 Parts Dark Ultramarine Blue.

1000 = 7 Parts 1001 + 5 Parts White
 999 = 2 " " + 5 " "

1004. " 9 Gb—Gbb 3 "

= 3 Parts Imitation Schweinfurt Green + 4 Parts Dark Brilliant Green + 1 Part Dark Ultramarine Blue.

1003 = 2 Parts 1004 + 1 Part White
 1002 = 1 " " + 2 " "

1005. " 10 Gb—Gbb 4 "

= 5 Parts Dark Brilliant Green + 1 Part Ultramarine Blue.

Notation
of the
Middle Row

1005
10 Gb-Gbb 4

1004
9 Gb-Gbb 3

1003
7 Gb-Gbb 3

1002
5 Gb-Gbb 3

956
10 G 4

955
9 G 4

954
7 G 3

953
5 G 3

Vert

G

Green

Grün

Gb – Gbb

952
8 G 2951
6 G 2950
4 G 2949
7 G 1948
5 G 1947
3 G 1946
6 G945
5 G944
4 G943
3 G942
2 G1001
8 Gb-Gbb 21000
6 Gb-Gbb 2999
4 Gb-Gbb 2998
7 Gb-Gbb 1997
5 Gb-Gbb 1996
3 Gb-Gbb 1995
6 Gb-Gbb994
5 Gb-Gbb993
4 Gb-Gbb992
3 Gb-Gbb991
2 Gb-Gbb

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Gb
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Mixing Table for Chart 35

962. 6 Gb

= Bluish Schweinfurt Green painted over a coat made with Imitation of Schweinfurt Green.

961	=	10	Parts	Imit.	Schweinfurt	Green	+	1	Pt	Wht.
960	=	5	"	"	"	"	+	2	"	"
959	=	3	"	"	"	"	+	4	"	"
958	=	1	"	"	"	"	+	3	"	"
957	=	1	"	"	"	"	+	6	"	"

Notation

of the

Middle Row

968. 7 Gb 1

= 10 Parts Imitation Schweinfurt Green + 4 Parts Dark Brilliant Green + 1 Part Greenish Ultramarine Blue.

967	=	3	Parts	968	+	1	Part	White
966	=	3	"	"	+	2	"	"
965	=	2	"	"	+	3	"	"
964	=	2	"	"	+	6	"	"
963	=	1	"	"	+	6	"	"

980

9 Gb 3

979

7 Gb 3

978

5 Gb 3

977

3 Gb 3

976. 8 Gb 2

= 8 Parts Imitation Schweinfurt Green + 11 Parts Dark Brilliant Green + 1 Part Ultramarine Blue.

975	=	4	Parts	976	+	1	Part	White
974	=	3	"	"	+	2	"	"
973	=	2	"	"	+	3	"	"
972	=	2	"	"	+	5	"	"
971	=	1	"	"	+	4	"	"
970	=	1	"	"	+	10	"	"
969	=	1	"	"	+	24	"	"

The lightest tones of this group are let down by addition of a small quantity of a grayish tone of some lightness.

976

8 Gb 2

975

7 Gb 2

974

6 Gb 2

973

5 Gb 2

972

4 Gb 2

971

3 Gb 2

970

2 Gb 2

969

1 Gb 2

980. 9 Gb 3

= 11 Parts Dark Brilliant Green + 1 Part Dark Ultramarine Blue.

979	=	2	Parts	980	+	1	Part	White
978	=	1	"	"	+	2	"	"
977	=	1	"	"	+	5	"	"

The lightest tones are led down as said above.

985. 10 Gb 4

= 14 Parts Dark Brilliant Green + 1 Part Ultramarine Blue + 1 Part Black.

984	=	5	Parts	985	+	2	Parts	White
983	=	3	"	"	+	4	"	"
982	=	1	"	"	+	3	"	"
981	=	1	"	"	+	8	"	"

The lightest tones are somewhat dull.

990. 11 Gb 5

= 14 Parts Dark Brilliant Green + 1 Part Dark Ultramarine Blue + 4 Parts Black.

989	=	7	Parts	990	+	2	Parts	White
988	=	1	"	"	+	1	"	"
987	=	2	"	"	+	5	"	"
986	=	1	"	"	+	8	"	"

The lightest tones are somewhat dull.

Vert-bleuâtre

Gb

Green, bluish

Grün, bläulich

968
7 Gb 1967
6 Gb 1966
5 Gb 1965
4 Gb 1964
Gb 1963
2 Gb 1962
6 Gb961
5 Gb960
4 Gb959
3 Gb958
2 Gb957
1 Gb990
11 Gb 5989
9 Gb 5988
7 Gb 5987
5 Gb 5986
3 Gb 5985
10 Gb 4984
8 Gb 4983
6 Gb 4982
4 Gb 4981
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Table for Chart 30

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1915 - 1916

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1915 - 1916

1915 - 1916

Gbb

Bgg

Bg

B

Bv

Vb

V

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Mixing Table for Chart 36

1012, 7 Gbb

= 3 Parts Imitation Schweinfurt Green + 1 Part Greenish Ultramarine Blue.

1011 = 5 Parts Imitation Schweinfurt Green + 1 Part Greenish Ultramarine Blue + 2 Parts Solid Blue

1010 = 1 Part Imitation Schweinfurt Green + 1 Part Solid Blue

1009 = 3	Parts	1010	+	2	Parts	White
1008 = 1	"	"	+	2	"	"
1007 = 2	"	"	+	9	"	"
1006 = 1	"	"	+	12	"	"

Notation
of the
Middle Row

1019, 8 Gbb 1

= 2 Parts Imitation Schweinfurt Green + 1 Part Dark Brilliant Green + 1 Part Greenish Ultramarine Blue.

1018 = 8	Parts	1019	+	1	Part	White
1017 = 8	"	"	+	3	"	"
1016 = 3	"	"	+	2	"	"
1015 = 2	"	"	+	3	"	"
1014 = 2	"	"	+	5	"	"
1013 = 2	"	"	+	6	"	"

1023
9 Gbb 2

1022
7 Gbb 2

1021
5 Gbb 2

1020
3 Gbb 2

1023, 9 Gbb 2

= 3 Parts Imitation Schweinfurt Green + 3 Parts Dark Brilliant Green + 2 Parts Dark Ultramarine Blue.

1022 = 8	Parts	1023	+	3	Parts	White
1021 = 3	"	"	+	4	"	"
1020 = 1	"	"	+	5	"	"

1019
8 Gbb 1

1018
7 Gbb 1

1017
6 Gbb 1

1028, 10 Gbb 3

= 2 Parts Imitation Schweinfurt Green + 7 Parts Dark Brilliant Green + 3 Parts Dark Ultramarine Blue.

1027 = 5	Parts	1028	+	2	Parts	White
1026 = 3	"	"	+	4	"	"
1025 = 2	"	"	+	7	"	"
1024 = 1	"	"	+	10	"	"

1016
5 Gbb 1

1015
4 Gbb 1

1014
3 Gbb 1

1013
2 Gbb 1

1034, 11 Gbb 4

= 7 Parts Dark Brilliant Green + 2 Parts Dark Ultramarine Blue + 2 Parts Black.

1033 = 3 Parts 1034 + 1 Part White

1032 = 8 Parts 1034 + 9 Parts White or 4 Parts Green Earth + 1 Part Ultramarine Blue

1031 = 1	Part	1034	+	3	Parts	White
1030 = 1	"	"	+	10	"	"
1029 = 1	"	"	+	40	"	"

Vert-bleu

Gbb

Blue-green

Blaugrün

1012
7 Gbb1011
6 Gbb1010
5 Gbb1009
4 Gbb1008
3 Gbb1007
2 Gbb1006
1 Gbb1034
11 Gbb 41033
9 Gbb 41032
7 Gbb 41031
5 Gbb 41030
3 Gbb 41029
1 Gbb 41028
10 Gbb 31027
8 Gbb 31026
6 Gbb 31025
4 Gbb 31024
2 Gbb 3**Gbb****Bgg****Bg****B****Bv****Vb****V****Vp****Pv**

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Meeting Notes for Class 37

	1. Introduction
	2. Review of previous class
	3. Discussion of the new topic
	4. Examples and exercises
	5. Summary and conclusions
	6. Homework assignment
	7. Questions and answers
	8. Final remarks
	9. Date and time of next class
	10. Signatures of participants
	11. Signatures of organizers
	12. Other notes
	13. Additional resources
	14. Feedback form
	15. Contact information
	16. Appendix A
	17. Appendix B
	18. Appendix C
	19. Appendix D
	20. Appendix E
	21. Appendix F
	22. Appendix G
	23. Appendix H
	24. Appendix I
	25. Appendix J
	26. Appendix K
	27. Appendix L
	28. Appendix M
	29. Appendix N
	30. Appendix O
	31. Appendix P
	32. Appendix Q
	33. Appendix R
	34. Appendix S
	35. Appendix T
	36. Appendix U
	37. Appendix V
	38. Appendix W
	39. Appendix X
	40. Appendix Y
	41. Appendix Z
	42. Appendix AA
	43. Appendix AB
	44. Appendix AC
	45. Appendix AD
	46. Appendix AE
	47. Appendix AF
	48. Appendix AG
	49. Appendix AH
	50. Appendix AI
	51. Appendix AJ
	52. Appendix AK
	53. Appendix AL
	54. Appendix AM
	55. Appendix AN
	56. Appendix AO
	57. Appendix AP
	58. Appendix AQ
	59. Appendix AR
	60. Appendix AS
	61. Appendix AT
	62. Appendix AU
	63. Appendix AV
	64. Appendix AW
	65. Appendix AX
	66. Appendix AY
	67. Appendix AZ
	68. Appendix BA
	69. Appendix BB
	70. Appendix BC
	71. Appendix BD
	72. Appendix BE
	73. Appendix BF
	74. Appendix BG
	75. Appendix BH
	76. Appendix BI
	77. Appendix BJ
	78. Appendix BK
	79. Appendix BL
	80. Appendix BM
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	82. Appendix BO
	83. Appendix BP
	84. Appendix BQ
	85. Appendix BR
	86. Appendix BS
	87. Appendix BT
	88. Appendix BU
	89. Appendix BV
	90. Appendix BW
	91. Appendix BX
	92. Appendix BY
	93. Appendix BZ
	94. Appendix CA
	95. Appendix CB
	96. Appendix CC
	97. Appendix CD
	98. Appendix CE
	99. Appendix CF
	100. Appendix CG
	101. Appendix CH
	102. Appendix CI
	103. Appendix CJ
	104. Appendix CK
	105. Appendix CL
	106. Appendix CM
	107. Appendix CN
	108. Appendix CO
	109. Appendix CP
	110. Appendix CQ
	111. Appendix CR
	112. Appendix CS
	113. Appendix CT
	114. Appendix CU
	115. Appendix CV
	116. Appendix CW
	117. Appendix CX
	118. Appendix CY
	119. Appendix CZ
	120. Appendix DA
	121. Appendix DB
	122. Appendix DC
	123. Appendix DD
	124. Appendix DE
	125. Appendix DF
	126. Appendix DG
	127. Appendix DH
	128. Appendix DI
	129. Appendix DJ
	130. Appendix DK
	131. Appendix DL
	132. Appendix DM
	133. Appendix DN
	134. Appendix DO
	135. Appendix DP
	136. Appendix DQ
	137. Appendix DR
	138. Appendix DS
	139. Appendix DT
	140. Appendix DU
	141. Appendix DV
	142. Appendix DW
	143. Appendix DX
	144. Appendix DY
	145. Appendix DZ
	146. Appendix EA
	147. Appendix EB
	148. Appendix EC
	149. Appendix ED
	150. Appendix EE
	151. Appendix EF
	152. Appendix EG
	153. Appendix EH
	154. Appendix EI
	155. Appendix EJ
	156. Appendix EK
	157. Appendix EL
	158. Appendix EM
	159. Appendix EN
	160. Appendix EO
	161. Appendix EP
	162. Appendix EQ
	163. Appendix ER
	164. Appendix ES
	165. Appendix ET
	166. Appendix EU
	167. Appendix EV
	168. Appendix EW
	169. Appendix EX
	170. Appendix EY
	171. Appendix EZ
	172. Appendix FA
	173. Appendix FB
	174. Appendix FC
	175. Appendix FD
	176. Appendix FE
	177. Appendix FF
	178. Appendix FG
	179. Appendix FH
	180. Appendix FI
	181. Appendix FJ
	182. Appendix FK
	183. Appendix FL
	184. Appendix FM
	185. Appendix FN
	186. Appendix FO
	187. Appendix FP
	188. Appendix FQ
	189. Appendix FR
	190. Appendix FS
	191. Appendix FT
	192. Appendix FU
	193. Appendix FV
	194. Appendix FW
	195. Appendix FX
	196. Appendix FY
	197. Appendix FZ
	198. Appendix GA
	199. Appendix GB
	200. Appendix GC
	201. Appendix GD
	202. Appendix GE
	203. Appendix GF
	204. Appendix GG
	205. Appendix GH
	206. Appendix GI
	207. Appendix GJ
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	209. Appendix GL
	210. Appendix GM
	211. Appendix GN
	212. Appendix GO
	213. Appendix GP
	214. Appendix GQ
	215. Appendix GR
	216. Appendix GS
	217. Appendix GT
	218. Appendix GU
	219. Appendix GV
	220. Appendix GW
	221. Appendix GX
	222. Appendix GY
	223. Appendix GZ
	224. Appendix HA
	225. Appendix HB
	226. Appendix HC
	227. Appendix HD
	228. Appendix HE
	229. Appendix HF
	230. Appendix HG
	231. Appendix HH
	232. Appendix HI
	233. Appendix HJ
	234. Appendix HK
	235. Appendix HL
	236. Appendix HM
	237. Appendix HN
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	239. Appendix HP
	240. Appendix HQ
	241. Appendix HR
	242. Appendix HS
	243. Appendix HT
	244. Appendix HU
	245. Appendix HV
	246. Appendix HW
	247. Appendix HX
	248. Appendix HY
	249. Appendix HZ
	250. Appendix IA
	251. Appendix IB
	252. Appendix IC
	253. Appendix ID
	254. Appendix IE
	255. Appendix IF
	256. Appendix IG
	257. Appendix IH
	258. Appendix II
	259. Appendix IJ
	260. Appendix IK
	261. Appendix IL
	262. Appendix IM
	263. Appendix IN
	264. Appendix IO
	265. Appendix IP
	266. Appendix IQ
	267. Appendix IR
	268. Appendix IS
	269. Appendix IT
	270. Appendix IU
	271. Appendix IV
	272. Appendix IW
	273. Appendix IX
	274. Appendix IY
	275. Appendix IZ
	276. Appendix JA
	277. Appendix JB
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	279. Appendix JD
	280. Appendix JE
	281. Appendix JF
	282. Appendix JG
	283. Appendix JH
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	325. Appendix KX
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	330. Appendix LC
	331. Appendix LD
	332. Appendix LE
	333. Appendix LF
	334. Appendix LG
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	337. Appendix LJ
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	339. Appendix LL
	340. Appendix LM
	341. Appendix LN
	342. Appendix LO
	343. Appendix LP
	344. Appendix LQ
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	346. Appendix LS
	347. Appendix LT
	348. Appendix LU
	349. Appendix LV
	350. Appendix LW
	351. Appendix LX
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	354. Appendix MA
	355. Appendix MB
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	374. Appendix MU
	375. Appendix MV
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	383. Appendix ND
	384. Appendix NE
	385. Appendix NF
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	397. Appendix NR
	398. Appendix NS
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	401. Appendix NV
	402. Appendix NW
	403. Appendix NX
	404. Appendix NY
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	406. Appendix OA
	407. Appendix OB
	408. Appendix OC
	409. Appendix OD
	410. Appendix OE
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	451. Appendix PT
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	458. Appendix QA
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	479. Appendix QV
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	484. Appendix RA
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	488. Appendix RE
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	490. Appendix RG
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	492. Appendix RI
	493. Appendix RJ
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	496. Appendix RM
	497. Appendix RN
	498. Appendix RO
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	504. Appendix RU
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	506. Appendix RW
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	510. Appendix SA
	511. Appendix SB
	512. Appendix SC
	513. Appendix SD
	514. Appendix SE
	515. Appendix SF
	516. Appendix SG
	517. Appendix SH
	518. Appendix SI
	519. Appendix SJ
	520. Appendix SK
	521. Appendix SL
	522. Appendix SM
	523. Appendix SN
	524. Appendix SO
	525. Appendix SP
	526. Appendix SQ
	527. Appendix SR
	528. Appendix SS
	529. Appendix ST
	530. Appendix SU
	531. Appendix SV
	532. Appendix SW
	533. Appendix SX
	534. Appendix SY
	535. Appendix SZ
	536. Appendix TA
	537. Appendix TB
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	539. Appendix TD
	540. Appendix TE
	541. Appendix TF
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	543. Appendix TH
	544. Appendix TI
	545. Appendix TJ
	546. Appendix TK
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	548. Appendix TM
	549. Appendix TN
	550. Appendix TO
	551. Appendix TP
	552. Appendix TQ
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	554. Appendix TS
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	556. Appendix TU
	557. Appendix TV
	558. Appendix TW
	559. Appendix TX
	560. Appendix TY
	561. Appendix TZ
	562. Appendix UA
	563. Appendix UB
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	565. Appendix UD
	566. Appendix UE
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	568. Appendix UG
	569. Appendix UH
	570. Appendix UI
	571. Appendix UJ
	572. Appendix UK
	573. Appendix UL
	574. Appendix UM
	575. Appendix UN
	576. Appendix UO
	577. Appendix UP
	578. Appendix UQ
	579. Appendix UR
	580. Appendix US
	581. Appendix UT
	582. Appendix UU
	583. Appendix UV
	584. Appendix UW
	585. Appendix UX
	586. Appendix UY
	587. Appendix UZ
	588. Appendix VA
	589. Appendix VB
	590. Appendix VC
	591. Appendix VD
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	595. Appendix VH
	596. Appendix VI
	597. Appendix VJ
	598. Appendix VK
	599. Appendix VL
	600. Appendix VM
	601. Appendix VN
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	603. Appendix VP
	604. Appendix VQ
	605. Appendix VR
	606. Appendix VS
	607. Appendix VT
	608. Appendix VU
	609. Appendix VV
	610. Appendix VW
	611. Appendix VX
	612. Appendix VY
	613. Appendix VZ
	614. Appendix WA
	615. Appendix WB
	616. Appendix WC
	617. Appendix WD
	618. Appendix WE
	619. Appendix WF
	620. Appendix WG
	621. Appendix WH
	622. Appendix WI
	623. Appendix WJ
	624. Appendix WK
	625. Appendix WL
	626. Appendix WM
	627. Appendix WN
	628. Appendix WO
	629. Appendix WP
	630. Appendix WQ
	631. Appendix WR
	632. Appendix WS
	633. Appendix WT
	634. Appendix WU
	635. Appendix WV
	636. Appendix WW
	637. Appendix WX
	638. Appendix WY
	639. Appendix WZ
	640. Appendix XA
	641. Appendix XB
	642. Appendix XC
	643. Appendix XD
	644. Appendix XE
	645. Appendix XF
	646. Appendix XG
	647. Appendix X

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Mixing Table for Chart 38

1059. 8 Bgg

= 2 Parts Greenish Ultramarine Blue + 4 Parts Ultramarine Green + 1 Part Solid Blue.

1058 = 2 Parts Greenish Ultramarine Blue + 3 Parts Ultramarine Green + 3 Parts Solid Blue

1057 = 1 Part Greenish Ultramarine Blue + 1 Part Ultramarine Green + 5 Parts Solid Blue

+ 2 Parts Imitation Schweinfurt Green

1056 = 2 Parts Imitation Schweinfurt Green + 5 Parts Solid Blue

1055 =	11	Parts	1056	+	2	Parts	White
1054 =	8	"	"	+	5	"	"
1053 =	4	"	"	+	9	"	"
1052 =	1	"	"	+	10	"	"

Notation
of the
Middle Row

1067. 9 Bgg 1

= 2 Parts Dark Ultramarine Blue + 3 Parts Ultramarine Green.

1066 =	3	Parts	1067	+	1	Part	White
1065 =	5	"	"	+	3	"	"
1064 =	8	"	"	+	9	"	"
1063 =	4	"	"	+	7	"	"
1062 =	1	"	"	+	3	"	"
1061 =	1	"	"	+	5	"	"
1060 =	1	"	"	+	9	"	"

1067
9 Bgg 1

1066
8 Bgg 1

1065
7 Bgg 1

1072. 10 Bgg 2

= 9 Parts Dark Ultramarine Blue + 10 Parts Dark Brilliant Green + 1 Part Black.

1071 =	2	Parts	1072	+	1	Part	White
1070 =	1	"	"	+	2	"	"
1069 =	1	"	"	+	6	"	"
1068 =	1	"	"	+	12	"	"

1064
6 Bgg 1

1063
5 Bgg 1

1062
4 Bgg 1

1061
3 Bgg 1

1078. 11 Bgg 3

= 8 Parts Dark Ultramarine Blue + 10 Parts Dark Ultramarine Green + 3 Parts Black.

1077 = 3 Parts 1078 + 1 Part White or 6 Parts Green Earth + 1 Part Greenish Ultramarine Blue

1076 =	8	Parts	1078	+	9	Parts	White
1075 =	1	"	"	+	3	"	"
1074 =	1	"	"	+	10	"	"
1073 =	1	"	"	+	40	"	"

1060
2 Bgg 1

Bleu-vert

Bgg
Grünblau

Green-blue

1059
8 Bgg

1058
7 Bgg

1057
6 Bgg

1056
5 Bgg

1055
4 Bgg

1054
3 Bgg

1053
2 Bgg

1052
1 Bgg

1078
11 Bgg 3

1077
9 Bgg 3

1076
7 Bgg 3

1075
5 Bgg 3

1074
3 Bgg 3

1073
1 Bgg 3

1072
10 Bgg 2

1071
8 Bgg 2

1070
6 Bgg 2

1069
4 Bgg 2

1068
2 Bgg 2

Bgg

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THE HISTORY OF THE

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Bg

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Bv

Vb

V

Vp

Pv

Mixing Table for Chart 39

1101. 8 Bg

= Greenish Ultramarine Blue

1100	=	6	Parts	Greenish Ultramarine Blue	+	1	Pt	Wht.
1099	=	7	"	"	+	3	"	"
1098	=	5	"	"	+	4	"	"
1097	=	5	"	"	+	7	"	"
1096	=	3	"	"	+	7	"	"
1095	=	1	"	"	+	4	"	"
1094	=	1	"	"	+	13	"	"

The lighter tones of the let down contain a very small amount of Imitation Schweinfurt Green.

1109. 9 Bg 1

= 5 Parts Greenish Ultramarine Blue + 1 Part Black.

1108	=	6	Parts	1109	+	1	Part	White
1107	=	3	"	"	+	2	"	"
1106	=	2	"	"	+	1	"	"
1105	=	1	"	"	+	1	"	"
1104	=	3	"	"	+	7	"	"
1103	=	1	"	"	+	4	"	"
1102	=	1	"	"	+	7	"	"

Notation
of the
Middle Row

1109
9 Bg 1

1108
8 Bg 1

1107
7 Bg 1

1106
6 Bg 1

1105
5 Bg 1

1104
4 Bg 1

1103
3 Bg 1

1102
2 Bg 1

1114. 10 Bg 2

= 5 Parts Greenish Ultramarine Blue + 3 Parts Black + 1 Part Paris Blue.

1114a to be used for the let down = 3 Parts Greenish Ultramarine Blue + 1 Part Black

1113 = 7 Parts 1114a + 3 Parts White or 5 Parts Green Earth + 2 Parts 'Greenish Ultramarine Blue

1112	=	5	Parts	1114a	+	6	Parts	White
1111	=	3	"	"	+	8	"	"
1110	=	1	"	"	+	7	"	"

1120. 11 Bg 3

= 2 Parts Greenish Ultramarine Blue + 3 Parts Black + 1 Part Paris Blue.

1120a = 1 Part Greenish Ultramarine Blue + 1 Part Black

1119	=	8	Parts	1120a	+	3	Parts	White
1118	=	1	"	"	+	1	"	"
1117	=	3	"	"	+	7	"	"
1116	=	1	"	"	+	5	"	"
1115	=	1	"	"	+	25	"	"

Bleu-verdâtre

Bg

Blue, greenish

Blau, grünlich

1101
8 Bg1100
7 Bg1099
Bg1098
5 Bg1097
4 Bg1096
3 Bg1095
2 Bg1094
1 Bg1120
11 Bg 31119
9 Bg 31118
7 Bg 31117
5 Bg 31116
3 Bg 31115
1 Bg 31114
10 Bg 21113
8 Bg 21112
6 Bg 21111
4 Bg 21110
2 Bg 2**Bg****B****Bv****Vb****V****Vp****Pv**

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History Table for Chart 40

1950 - 1951

1. The first year of the project was spent in the field.

Year	1950	1951	1952	1953	1954	1955
1	1	1	1	1	1	1
2	1	1	1	1	1	1
3	1	1	1	1	1	1
4	1	1	1	1	1	1
5	1	1	1	1	1	1

1956 - 1957

2. The second year of the project was spent in the field.

3. The third year of the project was spent in the field.

1958 - 1959

4. The fourth year of the project was spent in the field.

5. The fifth year of the project was spent in the field.

6. The sixth year of the project was spent in the field.

7. The seventh year of the project was spent in the field.

8. The eighth year of the project was spent in the field.

9. The ninth year of the project was spent in the field.

10. The tenth year of the project was spent in the field.

11. The eleventh year of the project was spent in the field.

12. The twelfth year of the project was spent in the field.

13. The thirteenth year of the project was spent in the field.

14. The fourteenth year of the project was spent in the field.

15. The fifteenth year of the project was spent in the field.

16. The sixteenth year of the project was spent in the field.

17. The seventeenth year of the project was spent in the field.

18. The eighteenth year of the project was spent in the field.

19. The nineteenth year of the project was spent in the field.

20. The twentieth year of the project was spent in the field.

B

Bv

Vb

V

Vp

Pv

Mixing Table for Chart 40

1127. 8 B—Bg

= 6 Parts Light Ultramarine Blue + 7 Parts Greenish Ultramarine Blue.

1126	=	8	Parts	1127	+	1	Part	White
1125	=	4	"	"	+	8	"	"
1124	=	4	"	"	+	1	"	"
1123	=	3	"	"	+	3	"	"
1122	=	3	"	"	+	4	"	"
1121	=	1	"	"	+	8	"	"

1131. 9 B—Bg 1

= 4 Parts Greenish Ultramarine Blue + 5 Parts Dark Ultramarine Blue + 1 Part Paris Blue + 1 Part Vine Black.

1131a (for the let down) = 5 Parts Greenish Ultramarine Blue + 6 Parts Dark Ultramarine Blue + 1 Part Black

1130	=	11	Parts	1131a	+	1	Part	White
1129	=	5	"	"	+	4	"	"
1128	=	2	"	"	+	5	"	"

1135. 10 B—Bg 2

= 2 Parts Greenish Ultramarine Blue + 3 Parts Dark Ultramarine Blue + 8 Parts Paris Blue + 4 Parts Black.

1135a = 1 Part Greenish Ultramarine Blue + 1 Part Dark Ultramarine Blue + 1 Part Black

1134	=	6	Parts	1135a	+	1	Part	White
1133	=	1	"	"	+	1	"	"
1132	=	2	"	"	+	5	"	"

B—Bg

1127
8 B-Bg

1126
7 B-Bg

1125
6 B-Bg

1124
5 B-Bg

1123
4 B-Bg

1122
3 B-Bg

1121
2 B-Bg

Bezugs-
quellen
für alle
in diesem
Werk
verwendeten
Farben
werden auf
Wunsch
gern
mitgeteilt.

1135
10 B-Bg 2

1134
8 B-Bg 2

1133
6 B-Bg 2

1132
4 B-Bg 2

1131
9 B-Bg 1

1130
7 B-Bg 1

1129
5 B-Bg 1

1128
3 B-Bg 1

B

Bv

Vb

V

Vp

Pv

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Blue -

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SELECTING TABLE

TABLE 1

TABLE 1. The following table gives the values of the various constants which are used in the various tables of this book.

TABLE 1	TABLE 2	TABLE 3	TABLE 4
1.1	1.2	1.3	1.4
1.5	1.6	1.7	1.8
1.9	2.0	2.1	2.2
2.3	2.4	2.5	2.6
2.7	2.8	2.9	3.0
3.1	3.2	3.3	3.4
3.5	3.6	3.7	3.8
3.9	4.0	4.1	4.2
4.3	4.4	4.5	4.6
4.7	4.8	4.9	5.0
5.1	5.2	5.3	5.4
5.5	5.6	5.7	5.8
5.9	6.0	6.1	6.2
6.3	6.4	6.5	6.6
6.7	6.8	6.9	7.0
7.1	7.2	7.3	7.4
7.5	7.6	7.7	7.8
7.9	8.0	8.1	8.2
8.3	8.4	8.5	8.6
8.7	8.8	8.9	9.0
9.1	9.2	9.3	9.4
9.5	9.6	9.7	9.8
9.9	10.0	10.1	10.2
10.3	10.4	10.5	10.6
10.7	10.8	10.9	11.0
11.1	11.2	11.3	11.4
11.5	11.6	11.7	11.8
11.9	12.0	12.1	12.2
12.3	12.4	12.5	12.6
12.7	12.8	12.9	13.0
13.1	13.2	13.3	13.4
13.5	13.6	13.7	13.8
13.9	14.0	14.1	14.2
14.3	14.4	14.5	14.6
14.7	14.8	14.9	15.0
15.1	15.2	15.3	15.4
15.5	15.6	15.7	15.8
15.9	16.0	16.1	16.2
16.3	16.4	16.5	16.6
16.7	16.8	16.9	17.0
17.1	17.2	17.3	17.4
17.5	17.6	17.7	17.8
17.9	18.0	18.1	18.2
18.3	18.4	18.5	18.6
18.7	18.8	18.9	19.0
19.1	19.2	19.3	19.4
19.5	19.6	19.7	19.8
19.9	20.0	20.1	20.2
20.3	20.4	20.5	20.6
20.7	20.8	20.9	21.0
21.1	21.2	21.3	21.4
21.5	21.6	21.7	21.8
21.9	22.0	22.1	22.2
22.3	22.4	22.5	22.6
22.7	22.8	22.9	23.0
23.1	23.2	23.3	23.4
23.5	23.6	23.7	23.8
23.9	24.0	24.1	24.2
24.3	24.4	24.5	24.6
24.7	24.8	24.9	25.0
25.1	25.2	25.3	25.4
25.5	25.6	25.7	25.8
25.9	26.0	26.1	26.2
26.3	26.4	26.5	26.6
26.7	26.8	26.9	27.0
27.1	27.2	27.3	27.4
27.5	27.6	27.7	27.8
27.9	28.0	28.1	28.2
28.3	28.4	28.5	28.6
28.7	28.8	28.9	29.0
29.1	29.2	29.3	29.4
29.5	29.6	29.7	29.8
29.9	30.0	30.1	30.2
30.3	30.4	30.5	30.6
30.7	30.8	30.9	31.0
31.1	31.2	31.3	31.4
31.5	31.6	31.7	31.8
31.9	32.0	32.1	32.2
32.3	32.4	32.5	32.6
32.7	32.8	32.9	33.0
33.1	33.2	33.3	33.4
33.5	33.6	33.7	33.8
33.9	34.0	34.1	34.2
34.3	34.4	34.5	34.6
34.7	34.8	34.9	35.0
35.1	35.2	35.3	35.4
35.5	35.6	35.7	35.8
35.9	36.0	36.1	36.2
36.3	36.4	36.5	36.6
36.7	36.8	36.9	37.0
37.1	37.2	37.3	37.4
37.5	37.6	37.7	37.8
37.9	38.0	38.1	38.2
38.3	38.4	38.5	38.6
38.7	38.8	38.9	39.0
39.1	39.2	39.3	39.4
39.5	39.6	39.7	39.8
39.9	40.0	40.1	40.2
40.3	40.4	40.5	40.6
40.7	40.8	40.9	41.0
41.1	41.2	41.3	41.4
41.5	41.6	41.7	41.8
41.9	42.0	42.1	42.2
42.3	42.4	42.5	42.6
42.7	42.8	42.9	43.0
43.1	43.2	43.3	43.4
43.5	43.6	43.7	43.8
43.9	44.0	44.1	44.2
44.3	44.4	44.5	44.6
44.7	44.8	44.9	45.0
45.1	45.2	45.3	45.4
45.5	45.6	45.7	45.8
45.9	46.0	46.1	46.2
46.3	46.4	46.5	46.6
46.7	46.8	46.9	47.0
47.1	47.2	47.3	47.4
47.5	47.6	47.7	47.8
47.9	48.0	48.1	48.2
48.3	48.4	48.5	48.6
48.7	48.8	48.9	49.0
49.1	49.2	49.3	49.4
49.5	49.6	49.7	49.8
49.9	50.0	50.1	50.2
50.3	50.4	50.5	50.6
50.7	50.8	50.9	51.0
51.1	51.2	51.3	51.4
51.5	51.6	51.7	51.8
51.9	52.0	52.1	52.2
52.3	52.4	52.5	52.6
52.7	52.8	52.9	53.0
53.1	53.2	53.3	53.4
53.5	53.6	53.7	53.8
53.9	54.0	54.1	54.2
54.3	54.4	54.5	54.6
54.7	54.8	54.9	55.0
55.1	55.2	55.3	55.4
55.5	55.6	55.7	55.8
55.9	56.0	56.1	56.2
56.3	56.4	56.5	56.6
56.7	56.8	56.9	57.0
57.1	57.2	57.3	57.4
57.5	57.6	57.7	57.8
57.9	58.0	58.1	58.2
58.3	58.4	58.5	58.6
58.7	58.8	58.9	59.0
59.1	59.2	59.3	59.4
59.5	59.6	59.7	59.8
59.9	60.0	60.1	60.2
60.3	60.4	60.5	60.6
60.7	60.8	60.9	61.0
61.1	61.2	61.3	61.4
61.5	61.6	61.7	61.8
61.9	62.0	62.1	62.2
62.3	62.4	62.5	62.6
62.7	62.8	62.9	63.0
63.1	63.2	63.3	63.4
63.5	63.6	63.7	63.8
63.9	64.0	64.1	64.2
64.3	64.4	64.5	64.6
64.7	64.8	64.9	65.0
65.1	65.2	65.3	65.4
65.5	65.6	65.7	65.8
65.9	66.0	66.1	66.2
66.3	66.4	66.5	66.6
66.7	66.8	66.9	67.0
67.1	67.2	67.3	67.4
67.5	67.6	67.7	67.8
67.9	68.0	68.1	68.2
68.3	68.4	68.5	68.6
68.7	68.8	68.9	69.0
69.1	69.2	69.3	69.4
69.5	69.6	69.7	69.8
69.9	70.0	70.1	70.2
70.3	70.4	70.5	70.6
70.7	70.8	70.9	71.0
71.1	71.2	71.3	71.4
71.5	71.6	71.7	71.8
71.9	72.0	72.1	72.2
72.3	72.4	72.5	72.6
72.7	72.8	72.9	73.0
73.1	73.2	73.3	73.4
73.5	73.6	73.7	73.8
73.9	74.0	74.1	74.2
74.3	74.4	74.5	74.6
74.7	74.8	74.9	75.0
75.1	75.2	75.3	75.4
75.5	75.6	75.7	75.8
75.9	76.0	76.1	76.2
76.3	76.4	76.5	76.6
76.7	76.8	76.9	77.0
77.1	77.2	77.3	77.4
77.5	77.6	77.7	77.8
77.9	78.0	78.1	78.2
78.3	78.4	78.5	78.6
78.7	78.8	78.9	79.0
79.1	79.2	79.3	79.4
79.5	79.6	79.7	79.8
79.9	80.0	80.1	80.2
80.3	80.4	80.5	80.6
80.7	80.8	80.9	81.0
81.1	81.2	81.3	81.4
81.5	81.6	81.7	81.8
81.9	82.0	82.1	82.2
82.3	82.4	82.5	82.6
82.7	82.8	82.9	83.0
83.1	83.2	83.3	83.4
83.5	83.6	83.7	83.8
83.9	84.0	84.1	84.2
84.3	84.4	84.5	84.6
84.7	84.8	84.9	85.0
85.1	85.2	85.3	85.4
85.5	85.6	85.7	85.8
85.9	86.0	86.1	86.2
86.3	86.4	86.5	86.6
86.7	86.8	86.9	87.0
87.1	87.2	87.3	87.4
87.5	87.6	87.7	87.8
87.9	88.0	88.1	88.2
88.3	88.4	88.5	88.6
88.7	88.8	88.9	89.0
89.1	89.2	89.3	89.4
89.5	89.6	89.7	89.8
89.9	90.0	90.1	90.2
90.3	90.4	90.5	90.6
90.7	90.8	90.9	91.0
91.1	91.2	91.3	91.4
91.5	91.6	91.7	91.8
91.9	92.0	92.1	92.2
92.3	92.4	92.5	92.6
92.7	92.8	92.9	93.0
93.1	93.2	93.3	93.4
93.5	93.6	93.7	93.8
93.9	94.0	94.1	94.2
94.3	94.4	94.5	94.6
94.7	94.8	94.9	95.0
95.1	95.2	95.3	95.4
95.5	95.6	95.7	95.8
95.9	96.0	96.1	96.2
96.3	96.4	96.5	96.6
96.7	96.8	96.9	97.0
97.1	97.2	97.3	97.4
97.5	97.6	97.7	97.8
97.9	98.0	98.1	98.2
98.3	98.4	98.5	98.6
98.7	98.8	98.9	99.0
99.1	99.2	99.3	99.4
99.5	99.6	99.7	99.8
99.9	100.0	100.1	100.2
100.3	100.4	100.5	100.6
100.7	100.8	100.9	101.0
101.1	101.2	101.3	101.4
101.5	101.6	101.7	101.8
101.9	102.0	102.1	102.2
102.3	102.4	102.5	102.6
102.7	102.8	102.9	103.0
103.1	103.2	103.3	103.4
103.5	103.6	103.7	103.8
103.9	104.0	104.1	104.2
104.3	104.4	104.5	104.6
104.7	104.8	104.9	105.0
105.1	105.2	105.3	105.4
105.5	105.6	105.7	105.8
105.9	106.0	106.1	106.2
106.3	106.4	106.5	106.6
106.7	106.8	106.9	107.0
107.1	107.2	107.3	107.4
107.5	107.6	107.7	107.8
107.9	108.0	108.1	108.2
108.3	108.4	108.5	108.6
108.7	108.8	108.9	109.0
109.1	109.2	109.3	109.4
109.5	109.6	109.7	109.8
109.9	110.0	110.1	110.2
110.3	110.4	110.5	110.6
110.7	110.8	110.9	111.0
111.1	111.2	111.3	111.4
111.5	111.6	111.7	111.8
111.9	112.0	112.1	112.2
112.3	112.4	112.5	112.6
112.7	112.8	112.9	113.0
113.1	113.2	113.3	113.4
113.5	113.6	113.7	113.8
113.9	114.0	114.1	114.2
114.3	114.4	114.5	114.6
114.7	114.8	114.9	115.0
115.1	115.2	115.3	115.4
115.5	115.6	115.7	115.8
115.9	116.0	116.1	116.2
116.3	116.4	116.5	116.6
116.7	116.8	116.9	117.0
117.1	117.2	117.3	117.4
117.5	117.6	117.7	117.8
117.9	118.0	118.1	118.2
118.3	118.4	118.5	118.6
118.7	118.8	118.9	119.0
119.1	119.2	119.3	119.4
119.5	119.6	119.7	119.8
119.9	120.0	120.1	120.2
120.3	120.4	120.5	120.6
120.7	120.8	120.9	121.0
121.1	121.2	121.3	121.4
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Mixing Table for Chart 41

1143. 8 B

= 2 Parts Dark Ultramarine Blue + 1 Part Greenish Ultramarine Blue.

1142 = Light Ultramarine Blue

1141 = 6 Parts Light Ultra. Blue + 1 Part White

1140 = 5 " " " " + 4 " "

1139 = 3 " " " " + 4 " "

1138 = 2 " " " " + 7 " "

1137 = 1 " " " " + 7 " "

1136 = 1 " " " " + 20 " "

1152. 9 B 1

= 4 Parts Dark Ultramarine Blue + 1 Part Greenish Ultramarine Blue + 1 Part Paris Blue.

1152a (for mixtures) = 8 Parts Dark Ultramarine Blue + 2 Parts Greenish Ultramarine Blue + 1 Part Black

1151 = 8 Parts 1152a + 1 Part White

1150 = 4 " " + 1 " "

1149 = 2 " " + 1 " "

1148 = 1 " " + 1 " "

1147 = 1 " " + 2 " "

1146 = 1 " " + 5 " "

1145 = 1 " " + 12 " "

1144 = 1 " " + 25 " "

1157. 10 B 2

= 4 Parts Dark Ultramarine Blue + 1 Part Greenish Ultramarine Blue + 1 Part Black.

1156 = 7 Parts 1157 + 2 Parts White

1155 = 1 " " + 1 " "

1154 = 1 " " + 6 " "

1153 = 1 " " + 12 " "

9 B 2 (1156/1157) = 1 Part Dark Ultramarine Blue + 1 Part Green Earth

1163. 11 B 3

= 10 Parts Black + 7 Parts Paris Blue + 9 Parts Dark Ultramarine Blue.

1163a (for mixtures) = 5 Parts Black + 4 Parts Dark Ultramarine Blue + 1 Part Greenish Ultramarine Blue

1162 = 6 Parts 1163a + 1 Part White

1161 = 1 " " + 1 " "

1160 = 2 " " + 5 " "

1159 = 1 " " + 5 " "

1158 = 1 " " + 20 " "

1163 may be made more intense with Milori Blue but this color (as well as the Paris Blue, used alone) has a metallic shine which is not in all cases preferred.

Notation
of the
Middle Row

1152
9 B 1

1151
8 B 1

1150
7 B 1

1149
6 B 1

1148
5 B 1

1147
4 B 1

1146
3 B 1

1145
2 B 1

1144
1 B 1

Bleu

B

Blue

Blau

1143
8 B

1142
7 B

1141
B

1140
5 B

1139
4 B

1138
3 B

1137
2 B

1136
1 B

1163
11 B 3

1162
9 B 3

1161
7 B 3

1160
5 B 3

1159
3 B 3

1158
1 B 3

1157
10 B 2

1156
8 B 2

1155
6 B 2

1154
4 B 2

1153
2 B 2

B

Bv

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Mixing Table for Chart 42

1170. 8 B—Bv

		= Dark Ultramarine Blue								
1169	=	9	Parts	Dark	Ultra.	Blue	+	2	Parts	White
1168	=	1	"	"	"	"	+	1	"	"
1167	=	4	"	"	"	"	+	7	"	"
1166	=	1	"	"	"	"	+	3	"	"
1165	=	1	"	"	"	"	+	5	"	"
1164	=	1	"	"	"	"	+	10	"	"

1174. 9 B—Bv 1

	= 5 Parts Dark Ultramarine Blue + 5 Parts Reddish Ultramarine Blue + 1 Part Black.									
1173	=	2	Parts	1174	+	1	Part	White		
1172	=	2	"	"	+	3	"	"		
1171	=	1	"	"	+	6	"	"		

1178. 10 B—Bv 2

= 2 Parts Dark Ultramarine Blue + 2 Parts Reddish Ultramarine Blue + 1 Part Black.

1177 = Parts 1178 + 3 Parts White or 2 Parts Dark Ultramarine Blue + 1 Part Light Umber

1176 = 2 Parts 1178 + 3 Parts White

1175 = 1 Part 1178 + 4 Parts White

Notation

of the

Middle Row

1178
10 B-Bv 2

1177
8 B-Bv 2

1176
6 B-Bv 2

1175
4 B-Bv 2

1209. 9 Bv—Vb

	= 11 Parts Reddish Ultramarine Blue + 6 Parts Brilliant Violet.									
1208	=	10	Parts	1209	+	3	Parts	White		
1207	=	6	"	"	+	5	"	"		
1206	=	5	"	"	+	8	"	"		
1205	=	3	"	"	+	7	"	"		
1204	=	3	"	"	+	11	"	"		
1203	=	1	"	"	+	6	"	"		
1202	=	1	"	"	+	12	"	"		

1174
9 B-Bv 1

1173
7 B-Bv 1

1172
5 B-Bv 1

1171
3B-Bv 1

1213. 10 Bv—Vb 1

	= 3 Parts Reddish Ultramarine Blue + 1 Part Violet Lake + 1 Part English Red.									
1212	=	2	Parts	1213	+	1	Part	White		
1211	=	3	"	"	+	4	"	"		
1210	=	3	"	"	+	14	"	"		

B—Bv**Bv—Vb**

1170
8 B-Bv

1169
7 B-Bv

1168
6 B-Bv

1167
5 B-Bv

1166
4 B-Bv

1165
3 B-Bv

1164
2 B-Bv

1213
10 Bv-Vb 1

1212
8 Bv-Vb 1

1211
6 Bv-Vb 1

1210
4 Bv-Vb 1

1209
9 Bv-Vb

1208
8 Bv-Vb

1207
7 Bv-Vb

1206
6 Bv-Vb

1205
5 Bv-Vb

1204
4 Bv-Vb

1203
3 Bv-Vb

1202
2 Bv-Vb

Bv**Vb****V****Vp****Pv**

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Aluminum Table for Chart 43

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Table with 4 columns and 10 rows of data.

1/100

Table with 4 columns and 4 rows of data.

1/100

Bv
Vb
V
Vp
Pv

Mixing Table for Chart 43

1187. 9 Bv

= Reddish Ultramarine Blue

1186 =	5	Parts	Reddish	Ultra.	Blue	+	1	Part	White
1185 =	2	"	"	"	"	+	1	"	"
1184 =	1	"	"	"	"	+	1	"	"
1183 =	2	"	"	"	"	+	3	"	"
1182 =	1	"	"	"	"	+	3	"	"
1181 =	2	"	"	"	"	+	11	"	"
1180 =	1	"	"	"	"	+	10	"	"
1179 =	1	"	"	"	"	+	25	"	"

1196. 10 Bv 1

= 8 Parts Reddish Ultramarine Blue + 1 Part Black.

1195 =	5	Parts	1196	+	1	Part	White
1194 =	2	"	"	+	1	"	"
1193 =	9	"	"	+	8	"	"
1192 =	7	"	"	+	10	"	"
1191 =	1	"	"	+	2	"	"
1190 =	3	"	"	+	10	"	"
1189 =	1	"	"	+	6	"	"
1188 =	1	"	"	+	12	"	"

1195 may also be mixed thus: 10 Parts Dark Ultramarine Blue + 1 Part English Red and the lighter tones are made with additional White.

1201. 11 Bv 2

+ 5 Parts Reddish Ultramarine Blue + 2 Parts Black.

1200 =	8	Parts	1201	+	3	Parts	White
1199 =	3	"	"	+	4	"	"
1198 =	1	"	"	+	3	"	"
1197 =	1	"	"	+	7	"	"

Notation
of the
Middle Row

1196
10 Bv 1

1195
9 Bv 1

1194
8 Bv 1

1193
7 Bv 1

1192
6 Bv 1

1191
5 Bv 1

1190
4 Bv 1

1189
3 Bv 1

1188
2 Bv 1

Bleu violacé **Bv** Blue inclining to violet

Blau nach Violett abweichend

1187
9 Bv

1186
8 Bv

1185
7 Bv

1184
6 Bv

1183
5 Bv

1182
4 Bv

1181
3 Bv

1180
2 Bv

1179
1 Bv

1201
11 Bv 2

1200
9 Bv 2

1199
7 Bv 2

1198
5 Bv 2

1197
3 Bv 2

Bv

Vb

V

Vp

Pv

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Mining Table for Chart 44

1955

1. 1955 - 1956

Year	1955	1956	1957	1958	1959	1960
1955	100	100	100	100	100	100
1956	100	100	100	100	100	100
1957	100	100	100	100	100	100
1958	100	100	100	100	100	100
1959	100	100	100	100	100	100
1960	100	100	100	100	100	100

1961

2. 1961 - 1962

Year	1961	1962	1963	1964	1965	1966
1961	100	100	100	100	100	100
1962	100	100	100	100	100	100
1963	100	100	100	100	100	100
1964	100	100	100	100	100	100
1965	100	100	100	100	100	100
1966	100	100	100	100	100	100

1967

3. 1967 - 1968

Year	1967	1968	1969	1970	1971	1972
1967	100	100	100	100	100	100
1968	100	100	100	100	100	100
1969	100	100	100	100	100	100
1970	100	100	100	100	100	100
1971	100	100	100	100	100	100
1972	100	100	100	100	100	100

Vb
V
/p
Pv

Mixing Table for Chart 44

1222. 9 Vb

= 2 Parts Brilliant Violet + 1 Part Reddish Ultramarine Blue.

1221	=	5	Parts	1222	+	1	Part	White
1220	=	2	"	"	+	1	"	"
1219	=	1	"	"	+	1	"	"
1218	=	3	"	"	+	5	"	"
1217	=	1	"	"	+	3	"	"
1216	=	1	"	"	+	6	"	"
1215	=	1	"	"	+	12	"	"
1214	=	1	"	"	+	25	"	"

1231. 10 Vb 1

= 15 Parts Violet Lake + 3 Parts Reddish Ultramarine Blue + 1 Part English Red.

1230	=	10	Parts	1231	+	1	Part	White
1229	=	9	"	"	+	2	"	"
1228	=	2	"	"	+	1	"	"
1227	=	1	"	"	+	1	"	"
1226	=	4	"	"	+	7	"	"
1225	=	1	"	"	+	3	"	"
1224	=	1	"	"	+	6	"	"
1223	=	1	"	"	+	12	"	"

1237. 11 Vb 2

= 5 Parts Reddish Ultramarine Blue + 2 Parts English Red.

12236	=	4	Parts	1237	+	1	Part	White
1235	=	2	"	"	+	3	"	"
1234	=	1	"	"	+	3	"	"
1233	=	1	"	"	+	8	"	"
1232	=	1	"	"	+	25	"	"

The most part of the Violet pigments, and particularly the Brilliant Violet, are not light-proof. Genuine Violet stands well the action of the light notwithstanding that it is not absolutely light-proof. Good for their fastness, Violet tones are produced by mixing an Ultramarine Blue inclining to the Violet with Madder Lakes; the hues of color of this tone in comparison with those of the foregoing let downs are, however, somewhat dull.

Notation
of the
Middle Row

1231
10 Vb 1

1230
9 Vb 1

1229
8 Vb 1

1228
7 Vb 1

1227
6 Vb 1

1226
5 Vb 1

1225
4 Vb 1

1224
3 Vb 1

1223
2 Vb 1

Violet bleuâtre

Vb

Violet, bluish

Violett, bläulich

1222
9 Vb

1221
8 Vb

1220
7 Vb

1219
6 Vb

1218
5 Vb

1217
4 Vb

1216
3 Vb

1215
2 Vb

1214
1 Vb

1237
11 Vb 2

1236
9 Vb 2

1235
7 Vb 2

1234
5 Vb 2

1233
3 Vb 2

1232
1 Vb 2

Vb

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Mixing Table for Chart 45

1261. 10 V

= 9 Parts Genuine Violet + 2 Parts Brilliant Violet + 1 Part Madder Lake.

1260	=	20	Parts	1261	+	1	Part	Zinc	White
1259	=	5	"	"	+	1	"	"	"
1258	=	2	"	"	+	1	"	"	"
1257	=	7	"	"	+	9	"	"	"
1256	=	4	"	"	+	9	"	"	"
1255	=	3	"	"	+	11	"	"	"
1254	=	1	"	"	+	7	"	"	"
1253	=	1	"	"	+	15	"	"	"
1252	=	1	"	"	+	32	"	"	"

Notation
of the
Middle Row

1267. 11 V 1

= 10 Parts Dark Ultramarine Blue + 5 Parts Madder Lake + 5 Parts Cochineal Red + 4 Parts Black.

1266	=	5	Parts	1267	+	2	Parts	White
1265	=	2	"	"	+	3	"	"
1264	=	2	"	"	+	9	"	"
1263	=	1	"	"	+	20	"	"
1262	=	1	"	"	+	60	"	"

1251
11 V-Vb 1

1250
9 V-Vb 1

1249
7 V-Vb 1

1248
5 V-Vb 1

1247
3 V-Vb 1

1246. 10 V—Vb

= 5 Parts Brilliant Violet + 5 Parts Genuine Violet + 1 Part Pink Chalk.

1245	=	25	Parts	1246a	+	1	Part	White
1244	=	5	"	"	+	1	"	"
1243	=	2	"	"	+	1	"	"
1242	=	1	"	"	+	1	"	"
1241	=	1	"	"	+	2	"	"
1240	=	1	"	"	+	3	"	"
1239	=	1	"	"	+	6	"	"
1238	=	1	"	"	+	12	"	"

1267
11 V 1

1266
9 V 1

1265
7 V 1

1264
5 V 1

1263
3 V 1

1262
1 V 1

1251. 11 V—Vb 1

= 14 Parts Violet + 1 Part Cochineal Red + 1 Part Black.

1250	=	7	Parts	1251	+	4	Parts	White
1249	=	2	"	"	+	3	"	"
1248	=	2	"	"	+	7	"	"
1247	=	1	"	"	+	11	"	"

Violet

V

Violet

Violet

V—Vb1261
10 V1260
9 V1259
8 V1258
7 V1257
6 V1256
5 V1255
4 V1254
3 V1253
2 V1252
1 V1246
10 V-Vb1245
9 V-Vb1244
8 V-Vb1243
7 V-Vb1242
6 V-Vb1241
5 V-Vb1240
4 V-Vb1239
3 V-Vb1238
2 V-Vb**V****Vp****Pv**

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Vp

Pv

Mixing Table for Chart 46

1289. 10 Vp

= 3 Parts Madder Lake + 2 Parts Brilliant Violet.

1288 =	20	Parts	1289	+	1	Part	White
1287 =	10	"	"	+	3	"	"
1286 =	3	"	"	+	2	"	"
1285 =	5	"	"	+	6	"	"
1284 =	4	"	"	+	9	"	"
1283 =	1	"	"	+	3	"	"
1282 =	2	"	"	+	11	"	"
1281 =	1	"	"	+	10	"	"
1280 =	1	"	"	+	25	"	"

Notation
of the
Middle Row

1295. 11 Vp 1

= 2 Parts Reddish Ultramarine Blue + 4 Parts Cochineal Red + 1 Part Black.

1294 =	5	Parts	1295	+	2	Parts	White
1293 =	2	"	"	+	3	"	"
1292 =	2	"	"	+	9	"	"
1291 =	1	"	"	+	17	"	"
1290 =	1	"	"	+	60	"	"

1279
11 V-Vp 1

1278
9 V-Vp 1

1277
7 V-Vp 1

1276
5 V-Vp 1

1275. 10 V—Vp

= 5 Parts Brilliant Violet + 4 Parts Madder Lake.

1274 =	3	Parts	1275	+	1	Part	1269
1273 =	2	"	"	+	1	"	"
1272 =	1	"	"	+	1	"	"
1270 =	1	"	"	+	3	"	"

1269 = 5 Parts Violet Chalk + 1 Part Pink Chalk
1268 = 2 Parts 1269 + 1 Part White

1295
11 Vp 1

1294
9 Vp 1

1293
7 Vp 1

1292
5 Vp 1

1291
3 Vp 1

1290
1 Vp 1

1279. 11 V—Vp 1

= 7 Parts Reddish Ultramarine Blue + 7 Parts Cochineal Red + 1 Part Violet + 1 Part Black.

1278 =	2	Parts	1279	+	1	Part	White
1277 =	3	"	"	+	4	"	"
1276 =	3	"	"	+	10	"	"

Violet purpurin

Vp

Violet inclining
to purple

Violett nach Purpur abweichend

V—Vp

1289
10 Vp

1288
9 Vp

1287
8 Vp

1286
7 Vp

1285
6 Vp

1284
5 Vp

1283
4 Vp

1282
3 Vp

1281
2 Vp

1280
1 Vp



1275
10 V-Vp

1274
9 V-Vp

1273
8 V-Vp

1272
7 V-Vp

1271
6 V-Vp

1270
5 V-Vp

1269
4 V-Vp

1268
3 V-Vp

Vp
Pv

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Mixing Table for Chart 47

1319. 10 Pv

= 5 Parts Madder Lake + 1 Part Brilliant Violet.					
1318	=	1	Part Madder Lake	+	1 Part Genuine Violet
1317	=	5	Parts 1318	+	1 Part White
1316	=	2	" "	+	1 " "
1315	=	1	" "	+	1 " "
1314	=	1	" "	+	2 " "
1313	=	3	" "	+	10 " "
1312	=	1	" "	+	7 " "
1311	=	1	" "	+	15 " "
1310	=	1	" "	+	32 " "

Notation
of the
Middle Row

1325. 11 Pv 1

= 12 Parts Cochineal Red + 3 Parts Reddish Ultramarine Blue + 1 Part Black.					
1324	=	2	Parts 1325	+	1 Part White
1323	=	3	" "	+	5 " "
1322	=	1	" "	+	4 " "
1321	=	1	" "	+	11 " "
1320	=	1	" "	+	40 " "

11	1309	Vp-Pv	1
9	1308	Vp-Pv	1
7	1307	Vp-Pv	1
5	1306	Vp-Pv	1
3	1305	Vp-Pv	1

1304. 10 Vp—Pv

= 9 Parts Madder Lake + 4 Parts Brilliant Violet.					
1303	=	3	Parts Madder Lake	+	2 Parts Pink Chalk + 2 Parts Brilliant Violet + 2 Parts Genuine Violet
1302	=	1	Part Madder Lake	+	8 Parts Pink Chalk + 1 Part Brilliant Violet
1301	=	35	Parts Pink Chalk	+	1 Part White
1300	=	4	" "	+	1 " "
1299	=	3	" "	+	2 " "
1298	=	3	" "	+	4 " "
1297	=	2	" "	+	5 " "
1296	=	1	" "	+	6 " "

11	1325	Pv	1
9	1324	Pv	1
7	1323	Pv	1
5	1322	Pv	1
3	1321	Pv	1
1	1320	Pv	1

1309. 11 Vp—Pv 1

= 10 Parts Cochineal Red + 4 Parts Dark Ultramarine Blue + 1 Part Black.					
1308	=	3	Parts 1309	+	2 Parts White
1307	=	1	" "	+	2 " "
1306	=	1	" "	+	4 " "
1305	=	1	" "	+	11 " "

Poupre violacé

PvPurple inclining
to violet

Purpur nach Violett abweichend

Vp—Pv1319
10 Pv1318
9 Pv1317
8 Pv1316
7 Pv1315
6 Pv1314
5 Pv1313
4 Pv1312
3 Pv1311
2 Pv1310
1 Pv1304
10 Vp-Pv1303
9 Vp-Pv1302
8 Vp-Pv1301
7 Vp-Pv1300
6 Vp-Pv1299
5 Vp-Pv1298
4 Vp-Pv1297
3 Vp-Pv1296
2 Vp-Pv**Pv**

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